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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers

Now that we can truly say it is autumn, it's time to consider the colder weather and be ready for it with a cosy jacket or two.

The 'cover-up' features prominently among our October patterns, in a variety of guises from Hazel Duignan's 'good old British cardigan' to Angela Gordon's long sleeveless waistcoat, with some great styling and vivid colours in between.

We've three brand-new series beginning in this issue: Maggie Dyke has 'persuaded' us to allow her to write about the PE 1 as a sequel to her articles on the EC 1 (it was a walk-over, we were only too delighted) and Ann Kite returns from her break. Ann is wreathed in glory from winning a well-deserved 'Highly Commended' for her videos, in the prestigious Open Learning Awards for Excellence. However, she just loves teaching and is not too proud to start at the beginning again for a new Teach-In series. Her subject is knitting garments, which she will tackle section by section, starting with the welts.

John Blakeman also took a break, last month, but now he's back to start on the single bed colour changer – its advantages and mysteries will all be explained with John's usual crystal clarity, so if you have one under the bed, give it a dusting and read on.

So this is the month to get down to some serious reading and knitting... enjoy it!

Sheila

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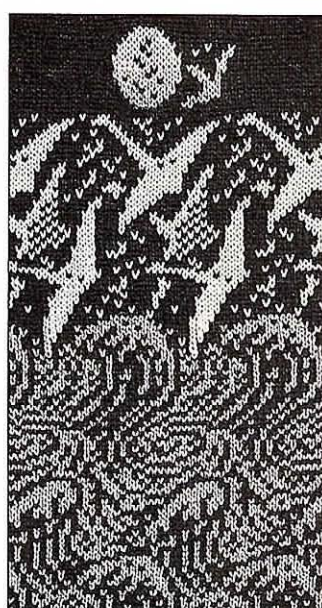
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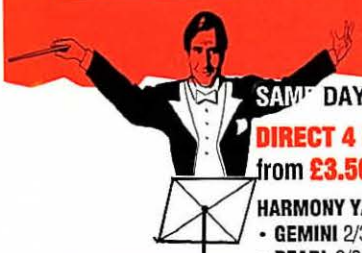
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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 10: Dress, KIT FOR CHOICE. Shoes, GREAT UNIVERSAL.
Page 19: Shirt, KAYS. Trousers, KIT FOR CHOICE.
Page 23: Trousers, WALLIS. Black top & shoes, GREAT UNIVERSAL.
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Page 35: Trousers, shirt, shoes, GREAT UNIVERSAL.
Page 39: Shoes, GREAT UNIVERSAL.
Page 47: Jacket, KIT FOR CHOICE. Dress, KAYS. Boots, GREAT UNIVERSAL.
Page 50: Shirt & trousers, FIRST AVENUE.
Page 62: Shirt & trousers, FIRST AVENUE.
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NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news we want to know. Send details, pictures or samples to the address on page 5.

PASSAP AND PFAFF

First an apology to Passap and Pfaff knitters for misleading them in Free Line, in our August issue. We inferred that the subscription magazine, **Back Bed**, was directed specifically at them. This is not the case and our apologies to Fay Blackburn, too, for having to explain to enquirers that her magazine is for all machine knitters. The error was ours! Anyone now intrigued, can get (accurate) details of **Back Bed** Magazine from Fay Blackburn, 2 Blackthorn Road, Stratford-Upon-Avon, Warwickshire CV37 6TD. Tel: 01789 296342.



jacquard, Icelandic and border patterns. Linda tells us she knitted them on an E 6000 but, where the pattern is suitable, she has converted it for Duomatic machines also.



However — the latest designs released by **Linda Calverley** definitely are for Passap and Pfaff knitters! The subjects range from motifs of a tiger, pelican, dragon, eagle, bears and skiers to four-colour

For E 6000 machines the designs are available individually as ready-to-use direct entry sheets, or 'to copy' and all are available on DesignaKnit disks. Duomatic designs are available 'to copy' only. Prices start at 55p with 50p for postage and packing and for further details of Linda's beautifully-drawn designs, please send a SAE (stating Passap) to Linda Calverley, 48 Partridge Close, Ayton, Washington, Tyne & Wear NE38 0ES.

STYLED TO SUIT

This month we have a second suit pattern from **Styled to Suit**, the new DesignaKnit pattern disk from **Angela Gordon**. Angela uses French Crepe and Sable Crepe from Bonnie's for the six stunning suits made up from the disk's collection of interchangeable separates. Our choice this month, is a long sleeveless vest worn over long wide culottes and knitted in the French Crepe.

The disk contains stitch pattern files and garment shap-

ing files in ten sizes and is accompanied by an illustrated design booklet giving general knitting ideas and instructions.

Using the disk you need only make a tension swatch and load the garment shape and size you want then, if necessary, change the tension to that of your swatch and knit! For details of this new disk and her other designs, please contact: Angela Gordon, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX. Tel: 01929 551073.

TRASH

This is not a comment from us but the name of one of the highly-desirable re-cycled yarns from **Evergreen**. They have done it again at this innovative company and found two exciting new directions for their environmentally-friendly spinning.

Trash is an Aran weight yarn in the autumn collection of six fashion yarns which recycle the luxury fibres. All the current favourites, silk, cashmere and lambswool are found in varying quantities in these yarns. **Trash** has a mere five percent silk and cashmere in its make-up but other qualities include as much as 50 percent and in all cases the results are soft and intriguing yarns in earthy shades of sand, granite, woodbark and so on, some flecked, some plain. The yarns are all wound on cone, so the exact requirement can be ordered, prices for one kilo ranging from £22.00 to £30.00.

The second innovation that **Evergreen** has made this season is in the on-going suc-

cess story of their denim yarns. They now have the new **Denim PET**! PET stands for polyethylene terephthalate - the polyester that was used to make the plastic bottle you have just thrown away after finishing your fizzy drink or bath oil. It could just turn up again in the next denim sweater you knit, because **Evergreen** are mixing PET with your old jeans to produce new qualities in their diverse range of denim yarns.

However odd their origins, these yarns are lovely and should be seen and handled. They are available by mail order from **Evergreen**, Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE. (Tel: 01924 453419/464819).

INDIGO DENIM

Talking of denim, **B.S.K.** are now stocking that wonderful cotton yarn that fades and fades as it is washed. Their **Indigo Denim** is the world's first indigo rope-dyed yarn created specially for knitting. It has a characteristic white core with a coating of indigo

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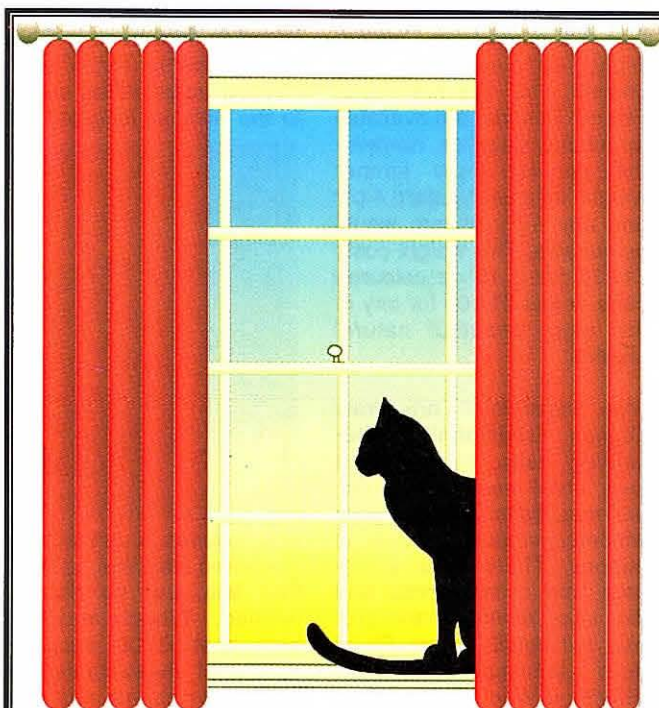
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◀ 7

blue dye which will fade down with washing and can be faded further, to match other denim garments, by bleaching or stone washing.

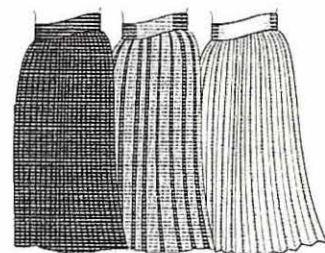
Indigo Denim yarn is available in 4-ply and DK in three shades - light, medium and dark - for just £7.95 a cone. A free shadecard is available on request from BSK Ltd., Murdock Road, Bedford MK41 7LE. Tel: 01234 217096.

Pleat Skirts. There's a choice of knife, box or sunray pleated skirts and their particular appeal is that they are all knitted in straight panels with no shaping and, best of all, no pressing! When completed, they are washed and hung, soaking wet, to drip dry. The patterns are for any standard gauge machine with ribber, are in sizes 86 cm to 122 cm hips and the book costs just £2.00.

SHETLAND WOOLS

The latest shade card from **Jamieson & Smith** is a big mistake for the indecisive. The colours are just wonderful - the misty uncertainty of grey, or is it green? - blue, or is it mauve? - deepening into shades of jewel brilliance or lightening into clear pure pastels and not one of them strident or sugary. How could anyone make an instant decision here, unless looking for a 'match' - and that you'd be sure to find.

There is also a rib pleat skirt in pattern book **Wheels**, as part of an elegant suit. The jacket is in bird's-eye jacquard with V neck and off-



The family firm of **Jamieson & Smith** has been in business for over 40 years and buys the Shetland wool from local crofters and farmers. It is graded and spun into qualities that range from Cobweb 1-ply, for wedding ring shawls, to rugged Unst Fleece. Patterns are available for all their qualities, however the popular 2-ply jumper weight knits as standard 4-ply and any 4-ply pattern would be suitable. This weight costs £11.75 for a 16 oz coloured cone or just £11.05 for any of the eight beautiful natural shades.

Also available are raw fleeces, traditional leather knitting belts, circular and long steel needles, books, patterns, travelling rugs, yarn winders, jumper boards and buttons. There is a worldwide mail order service and the inspirational shadecard, plus full details, costs £2.00 from Jamieson & Smith (Shetland Wool Brokers) Ltd, 90 North Road, Lerwick, Shetland ZE1 0PQ. Tel: 01595 693579.

RIB PLEAT SKIRTS

Wendy Damon has produced three excellent new pattern books and we think you'll particularly like **Rib**

set front opening and the instructions are for Brother, Silver Reed and Knitmaster machines with colour changer and bird's-eye facility.

Wendy's third book is **China**, an apt name for a round-necked jacket, either cropped to the waist or long-line. This



one requires a punchcard or electronic machine as it is in Fair Isle, but no ribber is needed. **Wheels** and **China** both cost £3.00 each. For details of these books and her other patterns and disks, contact: Wendy Damon, 9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE. Tel: 01634 221629

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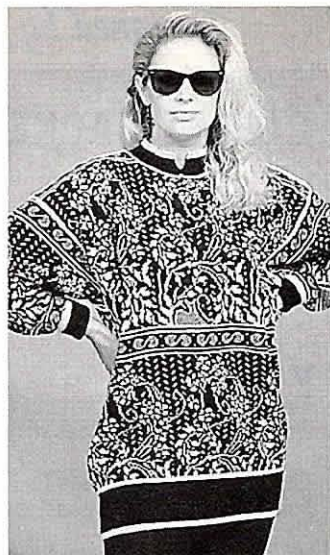
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CABLED JACKET

1

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

Suitable for standard gauge machines with a ribber.

MATERIALS

Celandine Jamie. (Yarn Guide No.11.)
2 x 500 g cones in Red (MY) 9 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 610 g.

The fibre content of this yarn is 100% Superwash Wool. For further information contact— Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ. Tel: 01943 466640.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 94 [98, 102, 111, 115] cm, 37 [38½, 40½, 44, 45½] in.
Length to shoulder 74 [75, 75, 76, 76] cm, 29 [29½, 29½, 30, 30] in.
Sleeve seam 42 [43, 44, 45, 46] cm, 16½ [17, 17½, 18, 18] in.

Instructions are written for the first size, larger sizes follow in brackets.

TENSION

28 stitches on main bed and 40 rows to 10 cm, 4 in measured over stocking stitch and cable pattern after steaming (tension dial setting approximately 6/6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- a) Shaping is given for main bed only. Move edge stitch on ribber in or out, to keep edges correct.
- b) When shaping neck and shoulders, transfer cable stitches from ribber to main bed, as required.
- c) When pushing needles on main bed to upper working or holding position, push appropriate ribber needles to upper working or holding position.

BACK

With carriage at right and close knit bar in position, push 134 [140, 146, 158, 164] Ns at centre of machine to WP. * Push corresponding Ns on ribber to WP and arrange for 2x2 rib (2x1 N arrangement) as shown in Diagram 1. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set both carriages to knit. Push empty Ns on main bed to WP. Using MT-4/MT-4, K 1 row. Transfer two end sts at

left to end Ns on main bed. Set machine and arrange end Ns as in Diag 2. Set RC at 000. Using MT-3/MT-3, K 39 rows. Transfer sts to main bed, leaving ribber needles for cables in WP as shown in Diagram 3, plus one ribber N at each end. Set RC at 000. Using MT/MT, cont in cable patt from chart *. K 180 rows.

SHAPE ARMHOLES

Cast off 5 [6, 6, 7, 7] sts at beg of next 2 rows. Dec 2 sts

(by transferring 4th and 5th sts on to 6th and 7th Ns and moving 3 end sts 2 Ns in) at each end on every 6th row until 104 [108, 114, 124, 130] sts rem. K 52 [56, 56, 60, 60] rows. RC shows 264 [268, 268, 272, 272].

SHAPE SHOULDERS

Cast off 7 [7, 7, 8, 8] sts at beg of next 4 rows. 76 [80, 86, 92, 98] sts.

SHAPE NECK

Push 53 [56, 61, 64, 68] Ns at left to HP and cont on rem sts for first side. Cast off 7 [7, 7, 8, 8] sts at beg of next row, 3 sts at beg of next row, 7 [7, 7, 8, 8] sts at beg of next row and 3 sts at beg of next row. Cast off rem 3 [4, 5, 6, 8] sts. With carriage at right, push 30 [32, 36, 36, 38] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish as for first side, reversing shaping.

POCKET LINING (2)

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 50 rows. Using WY, K a few rows and release from machine. Steam press.

POCKET TOPS (2)

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 8 rows. Using MT+2, K 1 row. Using MT, K 8 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Using WY, K a few rows and release from machine. Steam press.

LEFT FRONT

With carriage at right and close knit bar in position, push Ns 3 to 67 [70, 73, 79, 82] inclusive at right of centre

0 to WP. 65 [68, 71, 77, 80] Ns. Work as for Back from * to *. ** K 96 rows.

POCKET TOP & LINING

Transfer all sts to main bed and lower ribber bed. With K side of WY facing, replace Pocket Top on to Ns 15 to 54 inclusive at right of centre 0. Pull Pocket Top sts through sts already on Ns. Using a length of MY, cast off pocket sts only. With P side of Pocket Lining facing, replace sts on to empty Ns. Unravel WY. Raise ribber bed. K 1 row. Rearrange ribber Ns to match cables already knitted. Push up edge Ns on ribber, as before. Pick up heel of sts on main bed and place on to empty Ns. Rehang comb and cont in cable pattern. K 83 rows. RC shows 180. K 1 row extra for Right Front.

SHAPE ARMHOLE

Cast off 5 [6, 6, 7, 7] sts at beg of next row, K 1 row. Dec 2 sts (as on Back) on every 6th row until 50 [52, 55, 60, 63] sts rem. K 31 [35, 35, 39, 39] rows.

SHAPE NECK

Cast off 6 [7, 8, 8, 9] sts at beg of next row, K 1 row. Cast off 3 [3, 4, 4, 4] sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 31 [32, 33, 38, 40] sts rem.

SHAPE SHOULDER

Cast off 7 [7, 7, 8, 8] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 3 [4, 5, 6, 8] sts **.

RIGHT FRONT

With carriage at right and close knit bar in position, push Ns 3 to 67 [70, 73, 79, 82] inclusive at left of centre 0 to WP. 65 [68, 71, 77, 80] Ns. Work as for Back from * to *, then work as for Left Front from ** to ** reversing shaping by noting alteration in number of rows worked and reading left for right.

SLEEVES

With carriage at right and close knit bar in position, push 65 [71, 71, 77, 77] Ns at centre of machine to WP with extra N at left. Push corresponding Ns on ribber to WP and arrange for 2x2 rib (2x1 N arrangement) as shown in Diag 4. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x1 rib knitting. Transfer two end sts at left to end Ns on main bed. Set RC at 000. Using MT-3/ MT-3, K 38 rows. Push empty Ns on main bed to WP. Transfer all ribber sts onto empty Ns except centre 8 cable stitches. Push one ribber N to WP at each end. Set RC at 000. Using MT/MT, cont in cable patt from chart and at the same time inc 1 st (3 sts in) at each end on every 6th row until there are 89 [95, 95, 101, 101] sts, then on every foll 8th row until there are 103 [109, 109, 115, 115] sts. K 8 [12, 16, 20, 24] rows. RC shows 136 [140, 144, 148, 152].

SHAPE TOP

Cast off 5 [6, 6, 7, 7] sts at beg of next 2 rows. Dec 2 sts (as on Back) at each end on every 6th row until 73 [77, 77, 81, 81] sts rem. K 1 row. Dec 1 st at each end on next and every foll alt row until 53 [57, 57, 57] sts rem. K 1 row. Dec 2 sts (as on Back) at each end on next and every foll alt row until 37 [41, 41, 41] sts rem. Transfer sts from ribber to main bed. Cast off.

NECKBAND

Join shoulder seams. Push 110 [114, 122, 122, 126] Ns to WP. With right side facing, pick up 31 [32, 34, 34, 35] sts up right front neck, 7 sts down right side of back neck, 30 [32, 36, 36, 38] sts across back neck inc 4 sts evenly, 7 sts up left side of back neck and 31 [32, 34, 34, 35] sts down left side of front neck and place on to Ns. Unravel

WY. Set RC at 000. Using MT and MY, K 4 rows. Using MT-1, K 4 rows. Using MT-2, K 3 rows. Using MT+1, K 1 row. Using MT-2, K 3 rows. Using MT-1, K 4 rows. Using MT, K 4 rows. Using MT+1, K 1 row. Using WY, K a few rows and release from machine. Fold in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row in MY.

BUTTONHOLE BAND

Push 172 [176, 176, 182, 182] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, K 6 rows. Counting from left edge, make buttonholes over Ns 5-8 [3-6, 3-6, 6-9, 6-9] inclusive and every foll 17-20 [18-21, 18-21, 18-21, 18-21] Ns. K 6 rows. Using MT+2, K 1 row. Using MT, K 6 rows. Make buttonholes over same Ns as before. K 6 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. With wrong side facing, pick up sts along right front edge, place on to Ns. K 1 row. Cast off.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions.

MAKING UP

Join side seams, leaving welts open. Join sleeve seams. Set in sleeves. Finish buttonholes and sew on buttons to correspond. Catch down pocket tops neatly to right side and pocket linings to inside.

DIAGRAM 1

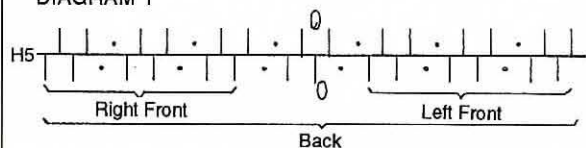


DIAGRAM 3 (Ribber Needles)

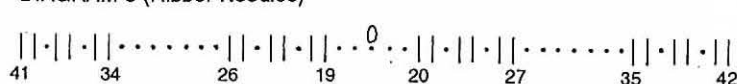


DIAGRAM 2

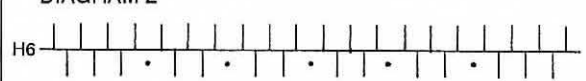
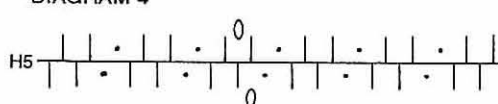
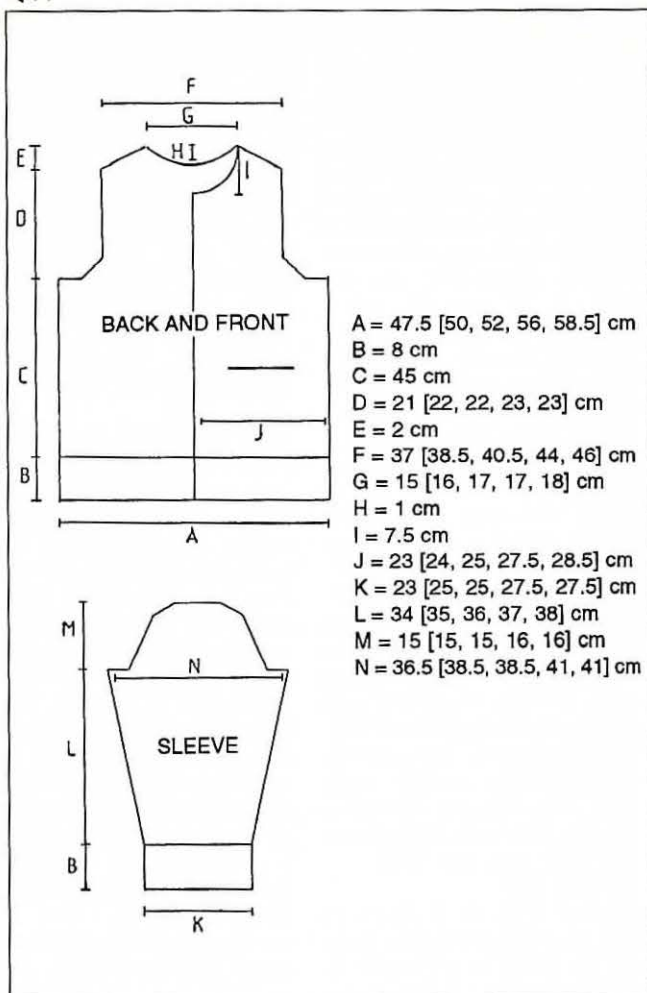
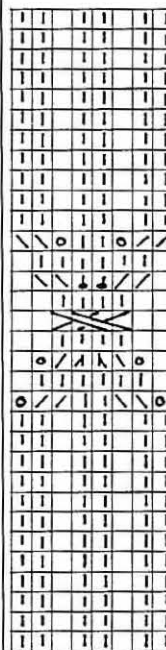


DIAGRAM 4





CABLE CHART



KEY

□ = N on ribber

□ □ □ □ = Transfer 2 sts 1 N to right and push empty N to NWP

□ □ □ □ = Transfer 2 sts 1 N to left and push empty N to NWP.

□ □ □ □ = Cross 2 sts at right in front of 2 sts at left.

□ □ □ □ = Transfer 2 sts 1 N to left. Push empty Ns on ribber to WP. Pick up heel of adjacent ribber st and place on to empty N.

□ □ □ □ = Transfer 2 sts 1 N to right. Push empty N on ribber to WP. Pick up heel of adjacent ribber st and place on to empty N.

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Terry Armitstead

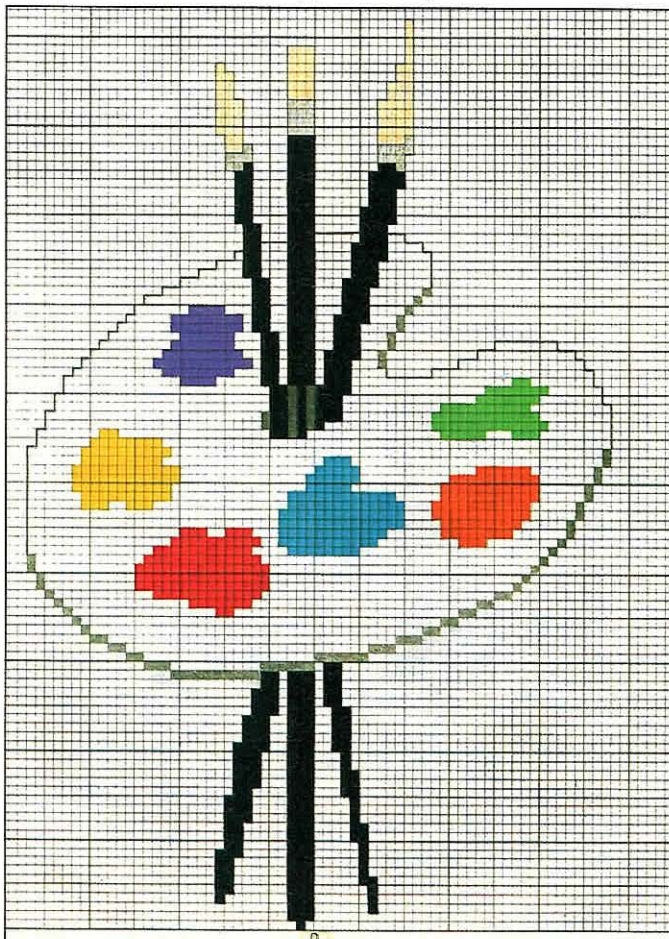
KNITTING THE MOTIF

The chart shows the palette from the right side, as it would appear on a garment. In order that the finished motif comes out the correct way round when it is machine knitted, it is important to turn the graph upside down.

Use a piece of paper to cover all of the chart except the first row (which is now at the top).

Knit what you see to the right of centre 0 on the chart, on the right side of the machine and what you see to the left of centre 0 on the chart, on the left side of the machine.

When you have completed the first row, move the paper down to show the next row and knit as before. Work each row in this way until the motif is complete.



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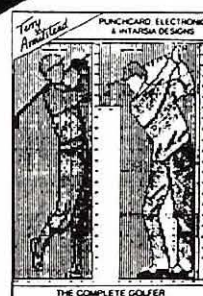


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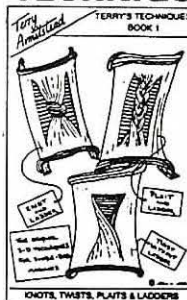
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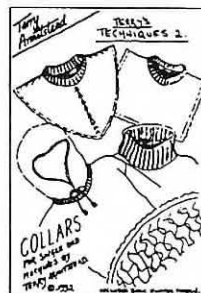
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BROTHER JOHN

MAKING THE MOST OF THE SINGLE BED COLOUR CHANGER - Part 1

Colour patterning on the single bed machine, or Fair Isle knitting as it is known, restricts us to using only two colours per row. We too readily interpret this as meaning that we are restricted to using only two colours in a Fair Isle garment and this, of course, is not the case.

John Blakeman

The varied and clever use of colour in Fair Isle knitting can produce wonderful and stunning effects every bit as interesting as more complex fabrics.

Changing yarns is fiddly and slow using the normal carriage yarn feed. The background colour yarn has to be removed from the yarn feed before access can be gained to the contrast colour yarn feed. The single bed colour changer makes this easier and very much faster when it comes to changing contrast

colours. It becomes a simple matter of moving the carriage into the colour changer and pressing a button.

In Fair Isle knitting at its simplest, we are able to use three contrast yarns in addition to a background colour. Knitters familiar with the more advanced use of this colour changer will know that it is capable of helping us achieve much more, such as Fair Isle with more than two colours in each row, as well as two colour tuck stitch. I shall work

from the simplest uses to the more complex as the articles progress.

THE COLOUR CHANGER

The colour changer fits on the left hand side of the machine using a small bracket. If you do not use a ribber, this bracket fits directly on to the needle bed over the slot to the left of the needle protector or numbering strip.

However, if you use a ribber, this slot will already be used for the ribber setting plates. An additional bracket is therefore included in the colour changer pack; this fits on to the left hand edge of the machine. The colour changer bracket is then fitted to this.

If you look at the underside of the fitting bracket you will see a spring clip; this is used for securing the contrast yarns.

The colour changer itself is fitted to the bracket by means of a thumb screw. There are four changer buttons, to accommodate four separate yarns. Behind each button is a grooved roller and wire yarn guide. Unlike the double bed colour changer, where the yarn is released from the colour changer once it is positioned in the feeder, here the

contrast yarns remain threaded through the single bed colour changer while it is being knitted.

THE YARN MASTS

This unusual threading of the yarn has implications for the yarn masts to be used. A mast is supplied with the colour changer and this fits into a hole in the back left-hand corner of the machine. In case you are using an older machine, which does not have this hole, a yarn tension setting stand is supplied in the pack which fits in similar position. The machine casing usually carries a mark where this is to fit.

On inserting the mast into this hole or setting stand you will see that it points to the left. No, it hasn't been manufactured wrongly, the positioning is important. This mast will carry two of your contrast yarns, numbers (4) and (3) from left to right. The remaining contrast yarn, colour (2) and background colour, colour (1) are threaded in that order from left to right through the mast originally supplied with your main bed. It will be evident that you are limited to using three contrast colours, because the background yarn takes up one of the four yarn mast positions.

If you have a double bed colour changer, you will have been supplied with a four-way yarn mast. However, novices should not use this with the single bed colour changer, since it is likely to lead to

FIGURE 1:
The stitch pattern in negative form

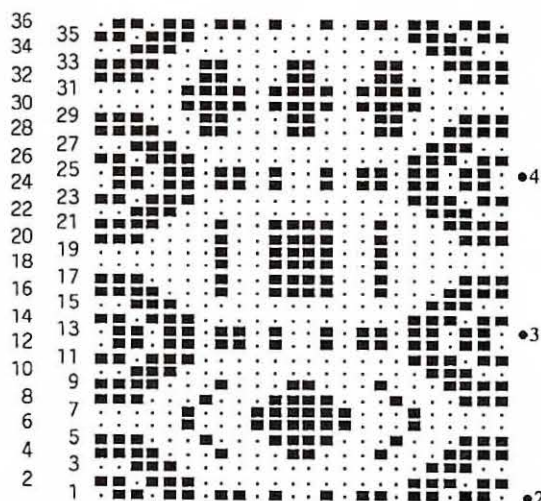
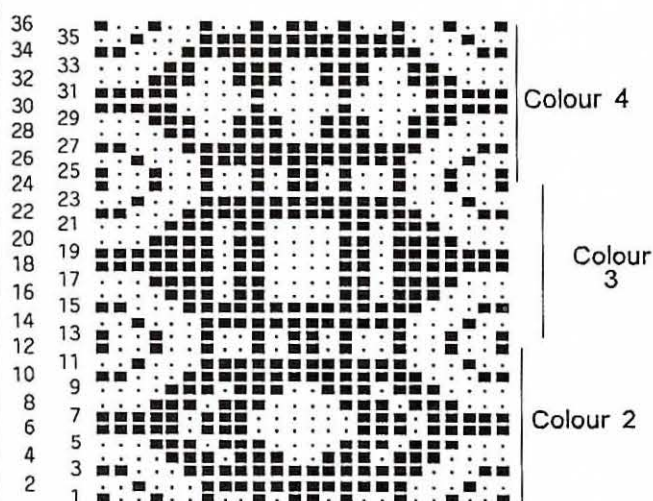
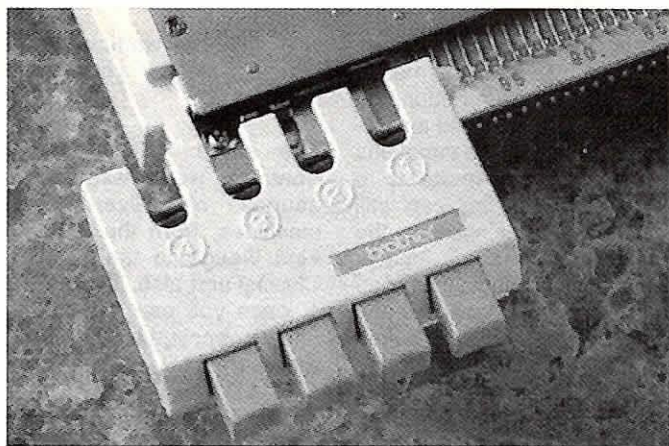


FIGURE 2:
The stitch pattern in positive form





problems with the tension of the knitting at the left-hand side of the work. You can get away with it sometimes by using a claw weight on the left of the knitting, but my advice is not to court trouble. We shall return to the use of this mast later.

THE SINKER PLATE

We now come to the new sinker plate which is supplied as part of the colour changer kit. When fitting this to the carriage, note that it will not push on like the original plate. It needs to be tilted down at the front (this being the side nearest you). Otherwise, the mechanism in the new sinker plate which opens the needle latches fouls the gate pegs and if you try to push it on with brute force you will damage the machine. Tilting the sinker plate keeps the mechanism clear of the gate pegs.

If you look at the new sinker plate you will see two separate feeds, named 'A' and 'B' just as with the original. However, in this case you will see that these are set further apart. Yarn threaded into feeder 'B' is held securely between two pegs, leaving the entry path to feeder 'A' perfectly clear. In Fair Isle pattern knitting it will come as no surprise that the background colour is threaded into feeder 'B' and is held securely there so that the contrast colours can be automatically threaded into feeder 'A' by the colour changer.

PUNCH CARDS AND ELECTRONIC STITCH PATTERNS

Punch card machine users should note that they are not able to use ordinary Fair Isle punchcards for patterning. The machine will produce the pattern in background colour and use the contrast yarns for

the background. The result is a one colour pattern on a striped background. As always, this effect may have its uses, but for conventional knitting the pattern card needs to be punched out in the negative.

In other words, a single bed colour changer card should have the background stitch positions punched out, with the pattern stitches left unpunched. However, if you want to use a favourite Fair Isle pattern card, there is an easy way to prepare the new card. Clip the existing card over the top of a blank card and mark it with a water soluble pen through the holes of the original card. Unclip the cards and punch out the unmarked stitch positions of the blank card. But read on, because all Fair Isle cards cannot be developed into satisfactory colour changer cards.

A set of properly punched cards is supplied with the kit. Note that the colour changes are denoted by a star printed on the left hand side of the card.

The 'striped background' effect will also happen with electronic machines if a positive pattern is used; however, a special button, the 'KHC' button, is provided to create the negative pattern with considerable lack of effort!

Since you will only be able change colour every two rows, when the machine carriage is on the left, in choosing patterns you need to ensure that the required colour changes occur on odd numbered rows. Remember also that you cannot have single or odd numbers of rows of contrast colour. There must be an even number of rows using each contrast colour. So you see, there are quite rigorous specifications when

it comes to selecting or designing a stitch pattern.

Another point to bear in mind is the length of the floats on the reverse side of the knitting. If you wish to avoid long sagging loops, you still need to choose busy patterns.

The stitch pattern shown in Figures 1 & 2 will be used as the basis of an exercise in the next article. **Figure 1 is the negative card for punch-card machine users.** The dot on the right shows the actual row where the colour change occurs. When preparing your card, make your colour change mark seven rows higher than shown in the diagram. You need to act on this information while the actual punch card row is inside the card reader mechanism.

I suggest you use a number to indicate the yarn change; this should correspond to the number of the button you will be using for that yarn in the colour changer. Since the background colour is Colour 1, the colour change numbers should be 2, 3 and 4.

If you are getting a little lost, mark the first colour change on your card as Colour 2, which should be on the eighth row of the stitch pattern (this excludes the two blank rows which start and end each punch card). Mark the second colour change as Colour 3 on the 20th row of the stitch pattern and the third colour change as Colour 4 on the 32nd row of the stitch pattern.

Figure 2 gives the stitch pattern in positive form for electronic machine users. Enter the yarn colour indicated on the right-hand side of the stitch pattern, as the memo data for that row. When knitting you must of course have pressed the 'KHC' button.

Next month, I shall be explaining how to thread up the colour changer and sinkerplate, a manoeuvre which has been the bane of many a knitter, giving you a practical knitting exercise to help you familiarise yourself with the basic technique and making a start on explaining some of the more advanced techniques.



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SILVER SCENE

THE PE 1 DESIGN CONTROLLER – Part 1

Begin here to find out all about the potential of this Silver Reed design accessory. If you were planning to buy one, read on to make an 'informed' decision.

Maggie Dyke

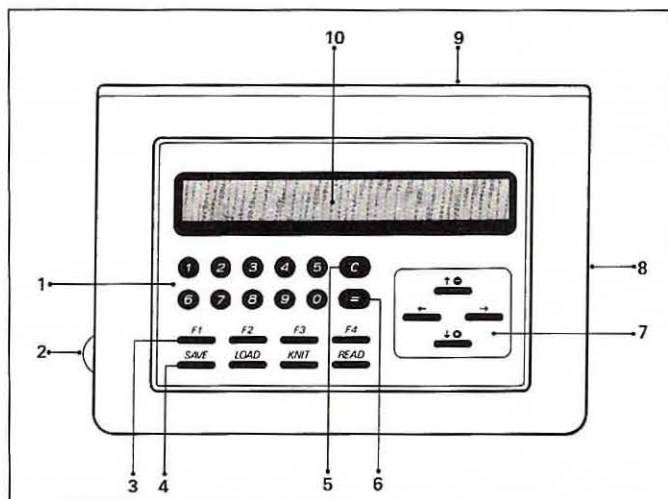
Those of you who have been with me since April may remember that I planned to cover the Silver Reed EC 1 Pattern Controller and then I was hoping to persuade Sheila to let me have a couple of extra months to work on the PE 1 Design controller. So, if you own one, the good news is that I locked all the MKM staff in the broom cupboard and wouldn't let them out until they said I could continue!

I'm going to treat the PE 1 in the same way as the EC 1, by assuming that you've either just bought one, or haven't gone through all the things it will do yet – so new PE 1 knitters start here. . .

WHAT IS IT?

Just in case you're not familiar with the Silver Reed PE 1 Design Controller, we'll run through what it is and what it will do. It's a very pretty little box of electronic electricery that measures about nine inches by six inches and the expression that 'the best things come in small packages' is certainly true of it. The PE 1 plugs into the EC 1 Pattern Controller and is used in conjunction with it to increase the patterning potential of your Silver Reed electronic machine. Pattern information goes from the PE 1, through the EC 1 Pattern Controller, into the carriage and sets the needles according to what the pattern is.

SILVER REED PE 1 DESIGN CONTROLLER



Because the pattern goes through this route, it means that all the pattern buttons on the EC 1 can be used as normal to create all the variations which you can make to a Design Card. You can still reverse colours, reverse the direction, make mirror repeats, knit single bed patterns in double Jacquard and so on. The inspection button on the EC 1 works in the same way as normal when the PE 1 is plugged in – press the button so that the light is out when you want to knit through the pattern and leave the light on when you want to knit one row repeatedly.

When you first plug the PE 1 into the EC 1, the machine must be turned off. If you turn the machine on and then plug the PE 1 into the EC 1, it gets terribly confused and doesn't know whether you are planning to use it or not, so to save any temper tantrums, switch off before you plug in! The PE 1 memory works from a battery (which never needs

will still be waiting there patiently when you come back.

The same PE 1 Design Controller works with all the gauges of Silver Reed machines, from the SK 830 Fine Gauge to the SK 890 Chunky and also, like the EC 1, once you can use it with one electronic, you can use it with them all.

It looks very simple, because it's been so well designed, but it will do the most extraordinary things. Briefly, it will read patterns from design cards – either ones you've drawn or pre-printed ones; knit the pattern it has read; save a pattern on to a memory card or load a pattern from a memory card back into its own memory. Those are its four basic functions, but there are all sorts of variations which we will cover over the following months. These include knitting simply enormous non-repeating patterns, up to 200,000 stitches in size – the

SILVER REED PE 1 DESIGN CONTROLLER WITH MEMORY CARD



replacing). When you first plug it in and turn the machine on, the battery starts charging itself from the power source. The instruction book recommends leaving the machine turned on for eight hours the first time you use the PE 1, to make sure the battery is fully charged. Every time you turn the machine on afterwards, the battery will top itself up. It uses a very small amount of electricity, so there's no need to worry about a quick surge in your electricity bill. Once the battery is charged, the PE 1 will remember the last thing you put into its memory for eight days, so you can read in a pattern, turn the machine off, go away for eight days and it

equivalent of twenty design cards all joined together to make one pattern; it will combine several different patterns, from pre-printed cards and cards you've drawn yourself; it will knit multi-coloured slip stitch patterns on the single bed and multi-coloured double Jacquard patterns using the ribber and colour changer.

HOW DOES IT WORK?

That's a very good question – and the answer is . . . I have no idea! Memory chips are very intelligent things and the ones inside the PE 1 have been very well taught to perform all the functions described above. I prefer to think there is a team of very

A design from the Capricorn Collection

BACK

Using 4½ mm needles and B, cast on 87 [95, 103] sts.

1st Rib Row – (Right Side) K1M, * 1B, 1M; rep from * to end.

2nd Rib Row – P1M, * K1B, YTF, P1M; rep from * to end.

3rd Rib Row – K1M, * P1B, YTB, K1M; rep from * to end. Rep the last 2 rows for 3 cm, 1¼ in, ending with a 2nd Rib Row.

Push 87 [95, 103] Ns at centre of machine to WP. With carriage at left and wrong side facing, transfer sts on to Ns. Set RC at 000. Using MT, cont in intarsia pattern from chart. K 150 [152, 154] rows.

SHAPE NECK

Push 54 [59, 64] Ns at right to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next row.

SHAPE SHOULDER

Cast off 14 [16, 17] sts at beg of next row and 2 sts at beg of next row. Cast off rem 15 [16, 18] sts. With carriage at left, push 21 [23, 25] Ns at left from HP to UWP. Using WY, K a few rows and release from machine. With carriage at right, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

LEFT FRONT

Using 4½ mm needles and B, cast on 43 [47, 51] sts.

1st Rib Row – (Right Side) K1M, * 1B, 1M; rep from * to end.

2nd Rib Row – P1M, * K1B, YTF, P1M; rep from * to end.

3rd Rib Row – K1M, * P1B, YTB, K1M; rep from * to end. Rep the last 2 rows for 3 cm, 1¼ in, ending with a 2nd Rib Row.

Push 43 [47, 51] Ns at centre of machine to WP. With carriage at left and wrong side facing, transfer sts on to Ns.

Set RC at 000. Using MT, cont in intarsia pattern from chart. K 139 rows. K 1 row extra for Right Front.

POPPIES

2

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for chunky machines with intarsia facility. The welts, cuffs and bands are hand knitted.

MATERIALS

Capricorn Wykenham Collection Gold Seal Luxury Mohair. (Yarn Guide No.18.)

8 [9, 10] x 50 g balls in main colour (M).

Contrast colours (see key to charts): 1 x 50 g ball in (A), 2 x 50 g balls in (B), 1 x 50 g ball each in (C), (D) and (E). 9 buttons.

Pair 4½ mm knitting needles.

GARMENT WEIGHT

Finished garment in second size weighs 530 g.

The fibre content of this yarn is 84% Mohair, 8% Wool, 8% Nylon. For further information about this yarn and the Capricorn Collection, please write to the following address:— Capricorn Collection, Manor Farm, Rockbourne, Fordingbridge, Hampshire SP6 3NN.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in. Actual size 106 [116, 126] cm, 42 [46, 50] in.

Length to shoulder 72 [73, 73.5] cm, 28½ [29, 29½] in.

Sleeve seam 47 [48, 48.5] cm, 18½ [19, 19½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 22 rows to 10 cm, 4 in measured over stockin stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Always twist yarns together when changing colours in intarsia to prevent a hole forming.
- Special abbreviations used for hand knitting welts are as follows:— YF = yarn forward; YTF = yarn to front; YTB = yarn to back.

SHAPE NECK

Cast off 4 sts at beg of next row. Dec 1 st at neck edge on next 10 [11, 12] rows. 29 [32, 35] sts. K 2 [3, 4] rows.

SHAPE SHOULDER

Cast off 14 [16, 17] sts at beg of next row, K 1 row. Cast off rem 15 [16, 18] sts.

RIGHT FRONT

Work as for Left Front, reversing shaping by noting alteration in number of rows worked.

SLEEVES

Using 4½ mm needles and B, cast on 35 [37, 39] sts.

1st Rib Row – (Right Side) K1M, * 1B, 1M; rep from * to end.

2nd Rib Row – P1M, * K1B, YTF, P1M; rep from * to end.

3rd Rib Row – K1M, * P1B, YTB, K1M; rep from * to end.

Rep the last 2 rows for 3 cm, 1¼ in, ending with a 2nd Rib Row.

Push 36 [40, 44] Ns at centre of machine to WP. With carriage at left and wrong side facing, transfer sts on to Ns inc 1 [3, 5] sts evenly. Set RC at 000. Using MT, cont in intarsia pattern from chart. K 2 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 80 [84, 88] sts. K 10 [12, 14] rows. RC shows 97 [99, 101]. Cast off.

NECKBAND

Join shoulder seams. With K side facing and using 4½ mm needles and M, pick up and K 24 [25, 26] sts up right side of front neck, 5 sts down right side of back neck, 21 [23, 25] sts across back neck, 5 sts up left side of back neck and 24 [25, 26] sts down left side of front neck. 79 [83, 87] sts. Starting with a 2nd Rib Row, work 3 cm, 1¼ in rib as given for Back. Using B, cast off in rib.

RIGHT FRONT BAND

With K side facing and using 4½ mm needles and M, pick up and K 105 sts up right front edge. Starting with a 2nd Rib Row, work 3 rows in rib as given for Back.

Buttonhole Row – Rib 4, * YF, work 2 tog, rib 10; rep from * 7 times more, YF, work 2 tog, rib 3.

Work 2 more rows in rib. Using B, cast off in rib.

LEFT FRONT BAND

Work to match Right Front Band, omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

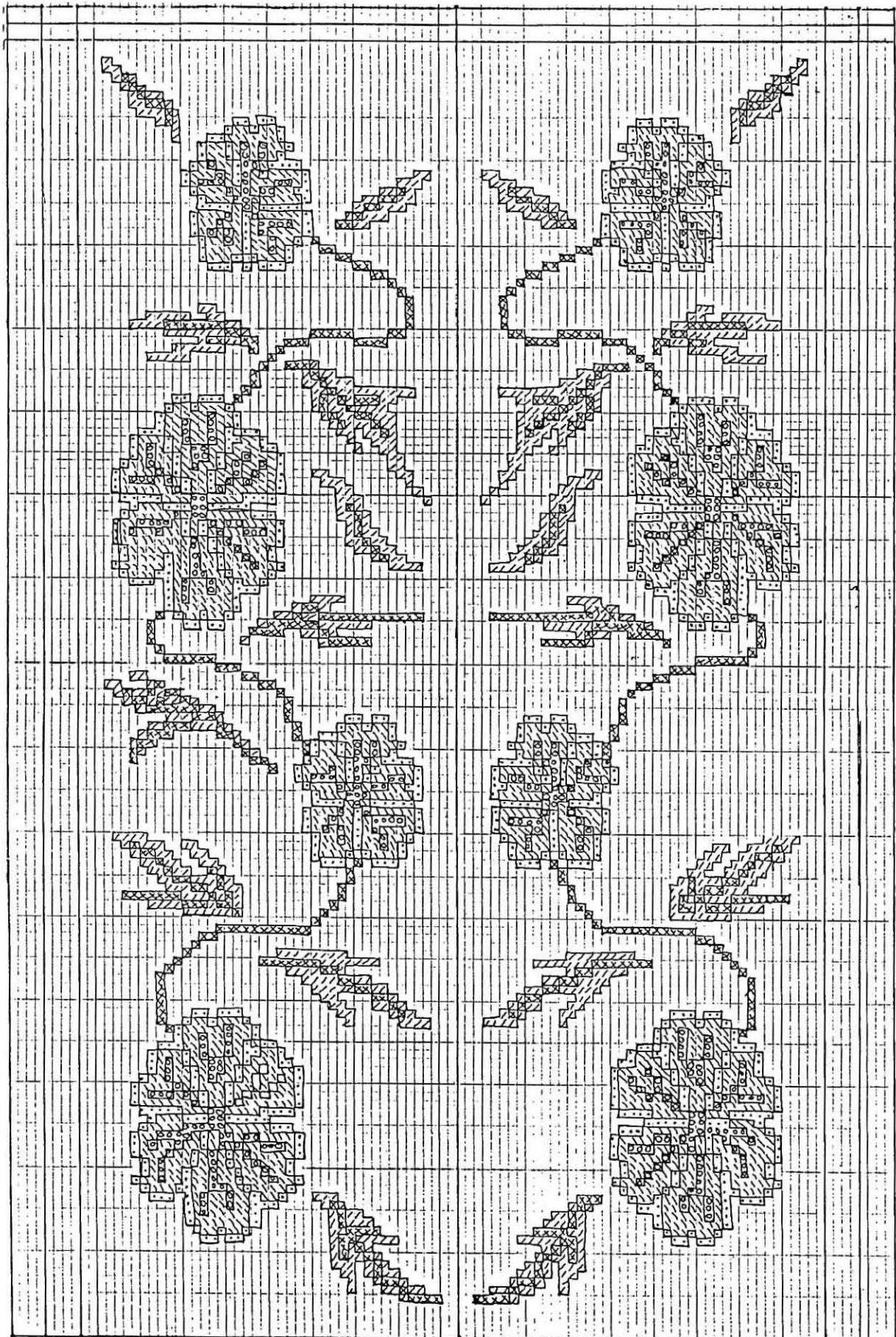
MAKING UP

Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams.



INTARSIA CHART (BACK AND FRONTS)

◀18

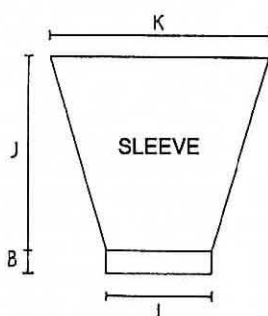
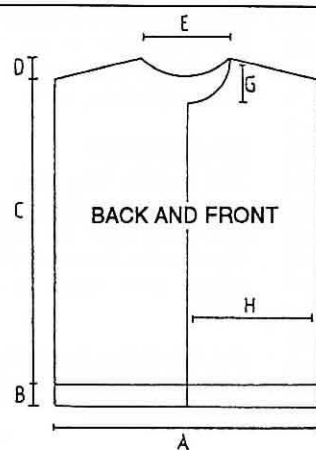
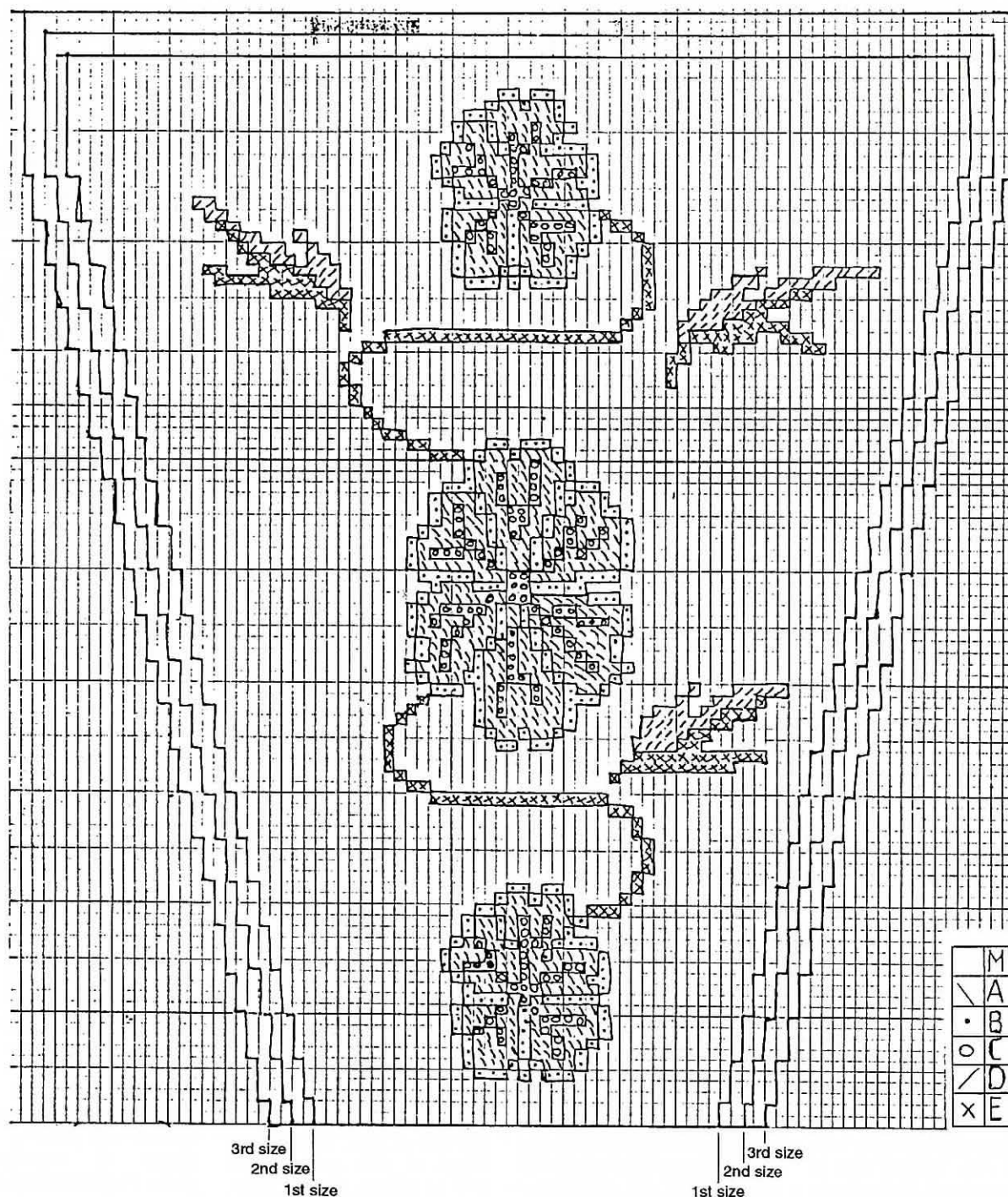


3rd size 1st size
2nd size

Front Edge

1st size 3rd size
2nd size

INTARSIA CHART (SLEEVES)



A = 54 [59, 64] cm
 B = 3 cm
 C = 69 [70, 70.5] cm
 D = 1 cm
 E = 18 [19, 20.5] cm
 F = 2 cm
 G = 7 [8, 8.5] cm
 H = 26.5 [29, 31.5] cm
 I = 22.5 [25, 27.5] cm
 J = 44 [45, 45.5] cm
 K = 50 [52.5, 55] cm

For quality 84% mohair yarn, in over 50 shades, which has been grown, spun, dyed and processed in Britain, look at the range from Capricorn. There's a choice of 4-ply or chunky yarn on 450g cones for knitting on standard gauge or chunky machines. Send £1.50 for a shade card, or £2.50 for a shade card and brochure to the following address:
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 Fordingbridge, Hampshire
 SP6 3NN, Tel: 01725 518454.

Designed by

SHAWL-COLLARED RIB

3

Nina Miklin

BACK

With carriage at right, arrange over 188 [194, 200] Ns for full needle/double rib. * Using MT-4../MT-4 and MY, cast on. Using MT-3../MT-3, K 3 tubular rows. Carriage is at right. Set machine for full needle/double rib knitting. Using MT-1../MT-1, K 4 rows *. Set RC at 000. Cont working from diagram until RC shows 193 [215, 237].

SHAPE ARMHOLES

Set RC at 000. Cast off 2 [3, 4] sts on each bed at beg of next 4 rows, 2 [2, 3] sts on each bed at beg of next 2 rows and 2 sts on each bed at beg of next 4 rows, K 1 row. Dec 1 st on each bed at each end on next and foll 3rd row, K 2 rows. ** Dec 1 st on each bed at each end on next row, K 1 row; rep from ** 48 times more. Cast off 2 sts on each bed at beg of next 8 rows, 3 sts on each bed at beg of next 2 rows, 3 [4, 4] sts on each bed at beg of next 2 rows and 4 sts on each bed at beg of next 2 rows. RC shows 129 and 22 sts rem on main bed. Cast off.

LEFT FRONT

With carriage at right, arrange over 96 [99, 102] Ns for full needle/double rib. Work as for Back from * to *. Set RC at 000. Cont working from diagram until RC shows 193 [215, 237].

SHAPE ARMHOLE

Set RC at 000. Cast off 3 [4, 5] sts on each bed at beg of next row, K 1 row. Cast off 2 [3, 4] sts on each bed at beg of next row, K 1 row. Cast off 2 [3, 3] sts on each bed at beg of next row, K 1 row. Cast off 2 [2, 3] sts on each bed at beg of next row, K 1 row. Cast off 2 sts on each bed at beg of next row, K 1 row. Dec 1 st on each bed at beg of next and foll 3 alt rows, K 1 row. * Dec 1 st on each bed at armhole edge on next row, K 2 rows; rep from * 18 times more. Dec 1 st on each bed at armhole edge on next and foll 16 alt rows, K 2 rows.

Cast off 2 sts on each bed at beg of next and foll alt row, K 1 row. Cast off 3 sts on each bed at beg of next row, K 1 row.

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Bellini. (Yarn guide No.8.)
2 x 350 g cones in Brown (MY).

GARMENT WEIGHT

Finished garment in second size weighs 565 g.

The fibre content of this yarn is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair and 7% Pam. For further information about this yarn, please write to the following address:- Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches on each bed and 44 rows to 10 cm, 4 in measured over full needle rib/double rib (tension dial setting approximately 4../4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Change the tension for Back, Fronts and Sleeves as marked on the diagram.

Cast off 4 sts on each bed at beg of next and foll alt row and at the same time when RC shows 50 [47, 44], shape front edge by dec 1 st on each bed at right edge on every 3rd row 23 times. RC shows 119 and 3 sts rem on main bed. Cast off.

RIGHT FRONT

Work as for Left Front, reversing shaping.

RIGHT SLEEVE

With carriage at right, arrange over 50 [50, 53] Ns for full needle/double rib. Work as for Back from * to *. Set RC at 000. Cont working from diagram until RC shows 150 [156, 160].

SHAPE TOP

Set RC at 000. Shape both edges of work at the same time as follows: At right edge; cast off 2 [2, 4] sts on each bed at beg of next and foll alt row, K 2 rows. * Dec 1 st on each bed on next row, K 2 rows; rep from * 4 times more. ** Dec 1 st on each bed on next row, K 4 rows; rep from ** 9 times more. *** Dec 1 st on each bed on next row, K 2 rows; rep from *** 10 times more. Dec 1 st on each bed on next and foll 12 alt rows, K 1 row and at the same time dec 1 st on each bed at left edge when RC shows 001. Cast off 2 [2, 4] sts on each bed at beg of next and foll alt row, K 1 row. Cast off 2 [2, 3]

sts on each bed at beg of next row, K 2 rows. * Dec 1 st on each bed on next row, K 2 rows; rep from * 26 times more. Dec 1 st on each bed on next and foll 14 alt rows, K 1 row. Cast off 5 sts on each bed at beg of next and foll alt row, K 1 row. Cast off 3 sts on each bed at beg of next and foll 2 alt rows, K 1 row. 6 sts rem on main bed. Cast off.

LEFT SLEEVE

Work as for Right Sleeve reversing shaping.

SHAWL COLLAR (KNIT 2)

With carriage at right, arrange over 79 Ns for 1x1 rib. Using MT-4../MT-4 and MY, cast on and K 3 tubular rows. Carriage is at right. Set main bed carriage to tuck in one direction and ribber to knit. Set RC at 000. Using MT-1../MT-1, K 430 [436, 442] rows. Transfer sts to main bed. Cast off.

POCKETS (KNIT 2)

With carriage at right, arrange over 65 Ns for 1x1 rib. Using MT-4../MT-4 and MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Using MT-3../MT-3, K 16 rows. Set main bed carriage to tuck in one direction. Set RC at 000. Using MT-1../MT-1, K 102 rows. Transfer sts to main bed. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

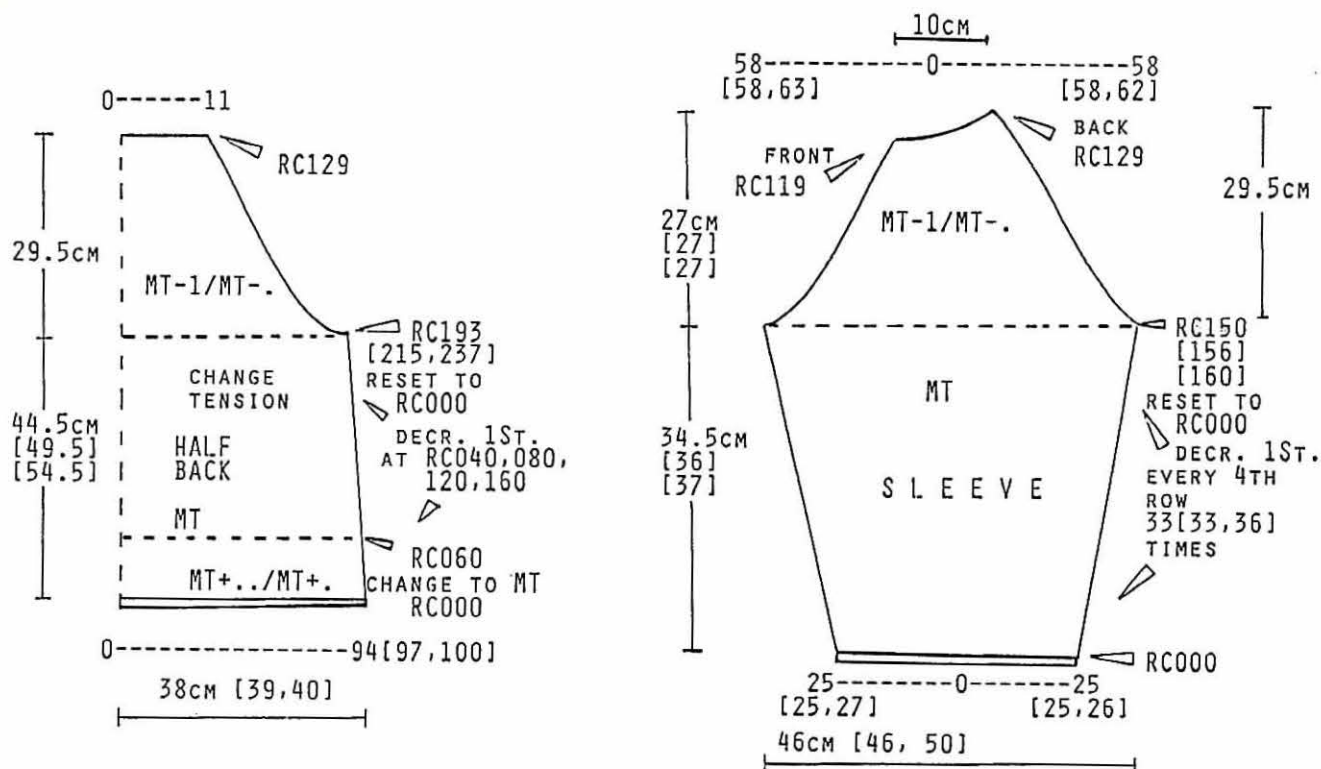
MAKING UP

Join raglan side and sleeve seams. Sew pockets into position. Join cast off edges of shawl collar. Sew collar to neck edges with seam at centre back.

CARE INSTRUCTIONS

Handwash the garment in lukewarm water.

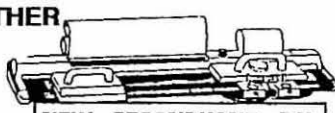




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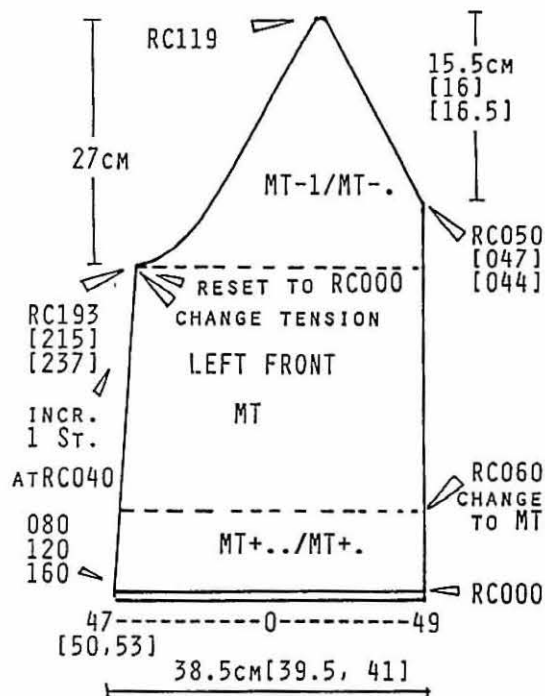
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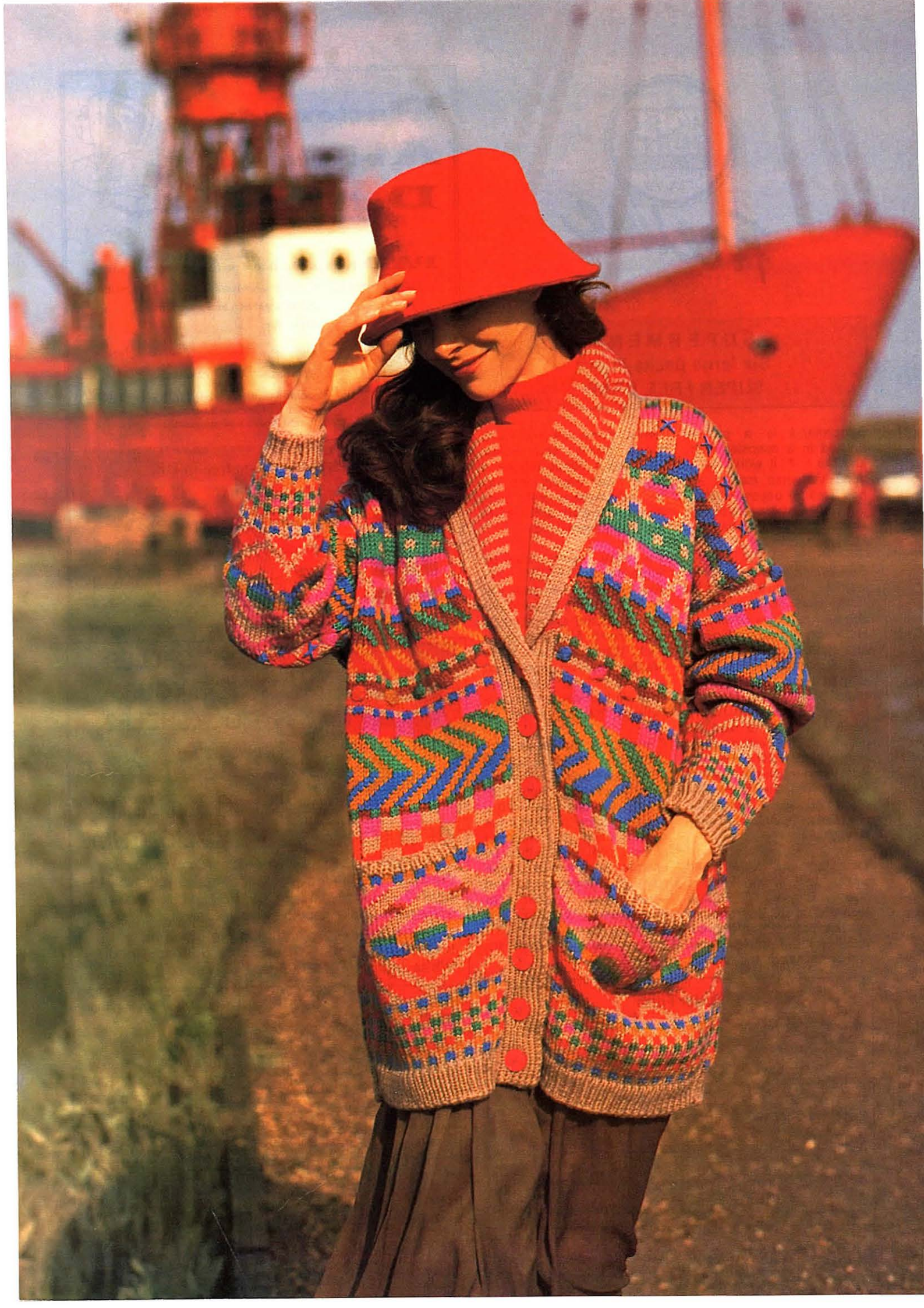
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Designed by

COLOUR CRAFT JACKET

4

Judy Dodson

FAIR ISLE PATTERN

K 8 rows MC/C, 3 rows MC/E, 3 rows MC/B, 2 rows A/G, 6 rows MC/D, 2 rows MC/F, 6 rows MC/D, 2 rows F/B, 4 rows MC/C, 4 rows MC/E, 4 rows MC/D, 2 rows A/F, 8 rows G/B, 8 rows G/A, 4 rows D/C, 2 rows MC/B, 2 rows E, 2 rows MC (bobbles), 2 rows F, 2 rows MC/A, 6 rows C/G, 6 rows F/A, 2 rows B/G, 2 rows MC/D, 2 rows MC/C, 2 rows MC/D, 2 rows MC/C, 2 rows MC/D, 2 rows A, 2 rows A/MC, 2 rows A, 2 rows MC/B, 2 rows MC/C, 2 rows MC/E, 2 rows MC/D, 2 rows MC/A, 4 rows B/F, 4 rows MC/C, 4 rows MC/E, 4 rows MC/D and 2 rows G/A. These 134 rows form pattern.

BACK

With carriage at right and using MC, cast on 104 [112] sts at centre of machine in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 10 rows. Transfer sts for st st *. Inc 1 st at each end. 106 [114] sts. ** Insert card 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT-1 and MC, K 1 row. Release card and cont in Fair Isle. K 2 rows MC/B, 2 rows MC/G, 2 rows MC/C, 2 rows MC/A, 2 rows MC/D, 2 rows MC/A, 2 rows MC/C, 2 rows MC/G and 2 rows MC/B. Remove card. Insert card 1 and lock on first row. Cont in st st **. Using MC, K 1 row. Release card and cont in Fair Isle patt 1. Set RC at 000. Using MT, K 134 rows. Remove card. Cont in st st and MC. Using MT-1, K 2 rows. RC shows 136.

SHAPE SHOULDERS

Cast off 6 [7] sts at beg of next 8 rows and 7 sts at beg of foll 4 rows. Cast off rem 30 sts.

POCKET LININGS

Using MC, cast on 20 sts by hand. Set RC at 000. Using MT, K 26 rows. Using WY, K a few rows and release from machine.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky punchcard or electronic machines with 24 stitch pattern facility, 106 [114] needles or more and a ribber.

MATERIALS

Spectrum Linaria 4-ply used double throughout. (Yarn Guide No.15.)

1 x 500 g cone each in Taupe (MC), Jade (A), Mallard (B), Cardinal (C), Cosmos (D), Flame (E), Cognac (F) and Honey (G).

8 buttons.

2 stitch holders.

GARMENT WEIGHT

Finished garment in second size weighs 765 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 115 [124] cm, 45½ [49] in.

Length to shoulder 68 cm, 27 in.

Sleeve seam 43 cm, 17 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 24 rows to 10 cm, 4 in measured over Fair Isle Pattern 1, using two ends of yarn together (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Use two ends of yarn together throughout.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- Owners of Silver Reed electronic machines should place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- Owners of Brother electronic machines should place pattern over centre 0.
- Add bobbles after completing all Fair Isle.

RIGHT FRONT

With carriage at right and using MC, cast on sts 5-53 [5-57] inclusive at right of centre 0 in 1x1 rib. 49 [53] sts. Work as for Back from * to *, then from ** to **. *** Using MC, K 1 row. Release card and cont in Fair Isle patt 1. Set RC at 000. Using MT, K 32 rows.

PLACE POCKET LINING

Transfer sts 19 to 38 inclusive on to a stitch holder. With P side facing, replace pocket lining sts on to empty Ns. Unravel WY. K 50 rows. RC shows 82.

SHAPE FRONT EDGE

Dec 1 st at left edge on next and every foll 5th row until 38 [42] sts rem. K 1 row. RC shows 134. Remove card. Cont in st st and MC. Using MT-1, K 2 rows. K 1 row extra for Left Front.

SHAPE SHOULDER

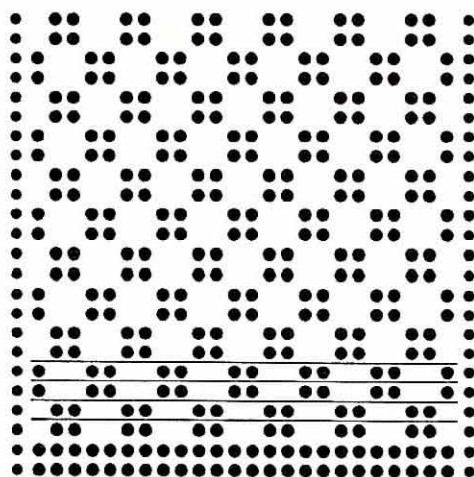
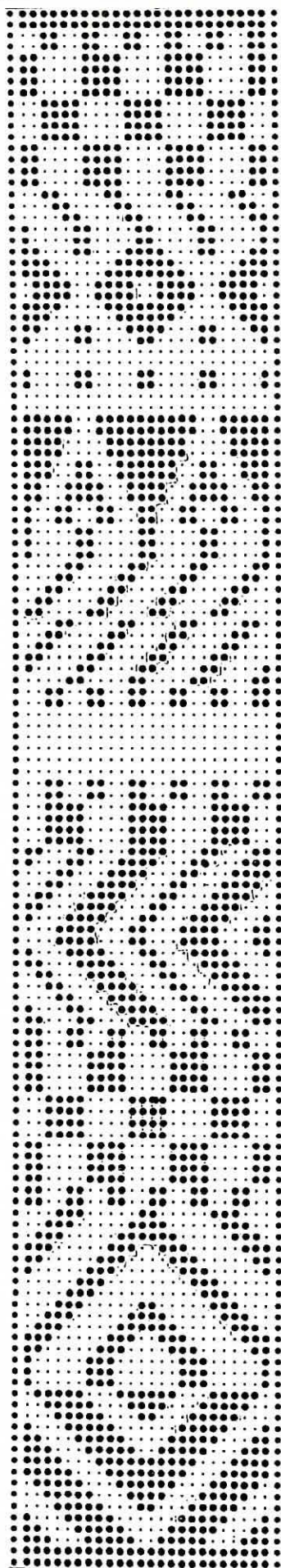
Cast off 6 [7] sts at beg of next and foll 3 alt rows, K 1 row. Cast off 7 sts at beg of next row, K 1 row. Cast off rem 7 sts ***.

LEFT FRONT

With carriage at right and using MC, cast on sts 5-53 [5-57] inclusive at left of centre 0 in 1x1 rib. 49 [53] sts. Work as for Back from * to *, then from ** to **. Work as for Right Front from *** to *** reversing shaping by noting alteration in number of rows worked and reading right for left.

SLEEVES

With carriage at right and using MC, cast on 49 sts in 1x1 rib. Work as for Back from * to *. Using WY, K a few rows and release from machine. Push 54 Ns at centre of machine to WP. With carriage at right, replace sts on to Ns inc evenly. Unravel WY. Work as for Back from ** to **. Using WY, K a few rows and release from machine. Push 60 Ns at centre of machine to WP. With carriage at left and P side facing, replace sts on to Ns, inc evenly. Unravel WY. Using MC, K 1 row. Release card and cont in Fair Isle patt 1. 28►



Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 5th row until there are 90 sts. K 1 row. RC shows 76. Remove card. Cont in st st and MC. Using MT+5, K 1 row. Cast off with a latch tool.

POCKET TOPS

Push 20 Ns to WP. With P side facing, replace sts from stitch holder on to Ns. Transfer sts for 1x1 rib. Using MT-4/MT-4 and MC, K 3 rows. Using MT+2/MT+2, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

BUTTONHOLE BAND AND COLLAR

With carriage at right and using MC, cast on 17 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 4 rows. * Counting from left edge, make a buttonhole over 9th and 10th sts, K 16 rows; rep from * 6 times more. Make another buttonhole over same Ns as before. K 6 rows. RC shows 122. K 1 row extra for Button Band **. *** Transfer 8 sts at left on to a stitch holder. Transfer 9 sts at right for st st. Set RC at 000. Using MT-1, K 1 row. Cast on 9 sts at beg of next row. 18 sts. Cont in stripes of 2 rows F and 2 rows MC throughout and at the same time inc 1 st at each end on next 10 rows, then on every foll alt row until there are 44 sts, then on every foll 5th row until there are 58 sts. K 13 rows. RC shows 66.

SHAPE DART

Set carriage to hold. * Push 3 Ns at opposite end to car-

riage to HP, K 1 row. Push 1 N at carriage side to HP. Rep from * 11 times more. RC shows 78. Push 4 inside Ns at opposite end to carriage from HP to UWP on next 12 rows. K 27 rows. RC shows 117. Using MT+5, K 1 row. Cast off with a latch tool. Push 8 Ns to WP. With carriage at right and P side of st facing, replace rib sts from shoulder on to Ns. Inc 1 st at right edge. 9 sts. Transfer sts for 1x1 rib. Using MT-5/MT-5 and MC, K until strip is long enough, when slightly stretched, to fit along folded edge of collar. Using MT+2/MT+2, K 1 row. Transfer sts to main bed. Cast off with a latch tool ***.

BUTTON BAND AND COLLAR

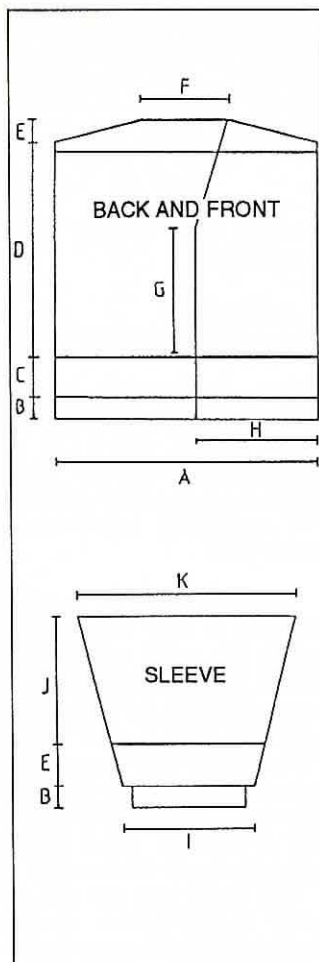
Work as for Buttonhole Band and Collar to **, omitting buttonholes and noting alteration in number of rows worked. Now work from *** to *** reversing shaping by reading left for right and right for left.

BOBBLES

Push 2 Ns to WP. With K side facing pick up 2 loops, from row indicated, in patt 1 and place on to Ns. Using MT and a contrast colour, K 1 row. Inc 1 st at each end. K 3 rows. Dec 1 st at each end. K 1 row. Cast off. Rep as required across the row, using different colours. Open out the bobbles, so that the purl side is facing and catch down all the way round.

EMBROIDERY (OPTIONAL)

Embroider a cross over squares in contrast colours, if desired.



PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Catch down ends of pocket tops neatly to right side. Catch down pocket linings on inside. Fold collar in half and join band to folded edge. Join centre back seam of band and collar. Sew front bands and collar into position. Finish buttonholes and sew on buttons to correspond.

A = 58.5 [63] cm	G = 34 cm
B = 4 cm	H = 27 [29] cm
C = 7.5 cm	I = 30 cm
D = 56.5 cm	J = 31.5 cm
E = 5 cm	K = 50 cm
F = 16.5 cm	

ANGELA CORYN

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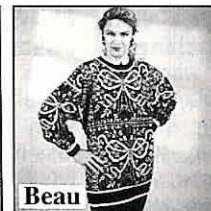
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DEAR ANNE...

Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, White Waltham, Maidenhead, Berkshire SL6 3LW

★ STAR LETTER ★

Dear Anne,

I thought you would be interested in my experiences in trying to make extra money with my knitting machine. At least it will get it off my chest!

I have read many, many times, tales of ladies who bought their first machine in order to keep up with the demand for knitwear from their families. Then orders started to come in when these garments were worn and, sometimes, this would be the start of a cottage industry. I now have a mental picture of countless ladies happily beaver away at their knitting machines in order to pay for either little Johnnie's new school uniform or the family holiday abroad. If we are to believe what is written, the choice is theirs.

Well, mine, I'm afraid, is not a success story. I have tried – oh, how I've tried! – to make a small amount from my machine with TOTAL and ABSOLUTE failure. I have made nothing – not a penny – from my efforts. I have a wonderful electronic machine plus ribber, colour changer and other extras and a Hague linker (electric) for making up. I have been complimented on the originality of my work, the colours, designs and neat finish, but – NO SALES. I wear my own designs all the time and they always attract attention, but – NO ORDERS. I have advertised in shop windows near and far, also in newspapers, have approached organizations and clubs such as riding schools, dance groups, sports clubs and so on but – NO SALES.

I have organised a fashion show, party-plan and even

had knitwear open days at my own home – NO SALES. I have attended craft fairs in very draughty halls where, although my work is always admired and commented on, there were NO SALES.

I am now the proud owner of five large boxes of sweaters which have cost quite a lot of money to produce (even though I buy my yarn wholesale) and countless hours of my time, but still NO SALES. If anyone tries to tell me I haven't tried, I will either strangle them, or jump off the nearest bridge!

I've been knitting for over 40 years, both hand and machine. I do compare my work with the competition when I go to fairs and, quite frankly, I can't see any difference in quality or finish, but they always seem to be 'doing very nicely, thank you'. I have also checked my pricing and that too seems to be average.

I have now given up the idea of earning any extra money with my machine and have to content myself with the idea that saving money is just as important as making it, but it's not the same is it?

I think a lot of blame has to be put on the, so-called, cheap shops now selling imported knitwear at ridiculous prices. For instance children's jumpers, up to size 30-inches, sell here at the princely sum of £1.99. I ask you, who can compete with that? It seems to matter little that these garments are poorly made and will either fall apart or lose their shape after one or two washes! Ladies' garments can also be purchased from a local street-market at two for £5.

I have recently bought a small publication supposedly telling how to make a success of machine knitting; should I perhaps publish a booklet relating my failures in this field? At least I might make some money from that . . . then again!

I would love a chunky machine to use up boxes of DK yarn I have accumulated over the years, but simply cannot justify any more expense and put more strain on an already over-stretched family budget.

I have recently started giving my designs away to a charity for them to sell to raise funds and – guess what – they're selling like hot cakes! Where's the justice? In my experience people expect me to give my work away, when it is very gratefully received, I might add. They seem to think they are doing me a favour by indulging me in my 'little hobby'!

I'm sorry for such a long moan, but I love knitting and I desperately wanted to help supplement our income with my machine, especially as my other half has been so good about the initial outlay and encouraged me so much, but it just has not worked. I'm left feeling very frustrated and angry but most of all, oh so guilty about the amount of money spent on my particular package and being unable to put anything back.

Before I finish, perhaps I can give you an example of my luck.

I recently make my grandson a sweater with the latest cartoon 'hero' on the front. When he proudly wore it to his playgroup, he was followed around the room by one of the organizers until she had copied the design with pencil and paper, even looking inside to 'see how it was done'. Would you be surprised to learn she is now

making (and selling) these sweaters?

**I GIVE UP!
Yours VERY DEJECTEDLY...**

PS If you print this (and I don't think there is much chance of that, either, as it is so depressing), please don't print my name and address, as any more humiliation I can't take!

Perhaps your luck is about to turn at last, dear reader, since we could not possibly fail to sympathise with such a sorry tale and, not only are we printing your letter, but it is our 'Star' letter. This means that you have won a free subscription to MKM and £5.00 (a bottle of wine to share a little good luck with the family?).

We know you are not the only knitter whose dreams and plans have come unravelled and if any other readers have a word of cheer for our friend, please write to us and we'll pass your letters on to her.

We do applaud your tenacity and you seem to have tried every avenue. As the garments are much admired and sell in other hands, the knitting can't be at fault. How about your selling technique? Are you too shy, or too aggressive when it comes to handling a customer? Perhaps you could persuade someone else to try – just as an experiment.

Do bear in mind, that it is very difficult to sell anything in these hard times. One only has to note the closing shops, the sale bargains and special offers, to know that customers are very hard to persuade and all those cheap garments and sale prices are your real rivals. However, we're sure that quality can win in the end, so our best wishes for a change of luck – success may be just around the corner!

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	Cotton	(18p to 36p an oz)	£3.10 to £6.25 (Rep)
	Wool.....	(15p an oz)	£2.50
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DUOMATIC UPDATE

THE GOOD OLD BRITISH CARDIGAN

Listening to Desert Island Discs recently, I was irritated by the interviewer's slightly disparaging attitude to cardigans. However, the castaway, Wendy Richards, spoke up in favour so I calmed down a bit – but it got me thinking about the good old British cardigan.

Hazel Duignan

I, for one, would not like to be without a few in my wardrobe. They are comfortable, easy to wear, easy to carry or to throw on to the back seat of the car and, made in the right yarn, do not look too crumpled when retrieved from the car or bag. They may not be high fashion but they are just about the most useful garment to have, especially in our unpredictable weather.

My design this month, (Pattern 10) is for one of these useful garments and it really is fairly easy to knit. However, if you are a begin-

ner, then it may not prove quite so easy as it looks, so I though I might write a few words to help the beginners to make a really good job of it.

It is knitted in pure wool and so if you get it right, it will last for years and still look good. Firstly check the size. There needs to be a fair amount of ease, as you will be wearing it over a blouse or top. If you want to alter the length, then try adding (or subtracting) twelve rows which will alter the length by about 3 cm and keep the cable pattern correct.

CHART FOR CABLES AND DECREASING ON FRONT

RC Side front	RC Cables	RC Front edge
0		0
2		
4	4	4
6		
8		8
10		
12		12
13		
14		
15		
16	16	16
17		
18		
19		
20		20
21		
22		
23		
24	28	24
		28

I have knitted the welt in a fairly large stitch size, so that it does not pull in too tightly, but knitted the cuffs in a smaller stitch size as I like them to be snug fitting. If you prefer, you could knit them both in the same stitch size, either 5/5 or 4/4.

The 'cable' is actually a rope design as all the crosses are made in the same direction on each line of cables. I have altered the direction of the rope on each front and the corresponding sleeve to balance the look of the finished garment. You could, if you prefer, make a true cable as follows:—

Set up needles as shown in Diagram 1 of Pattern 10 and knit 5 rows.

* Push needles marked X to WP. K 1 row. Drop loops from needles marked X and put the empty needles back to NWP. Take 3 stitches from left of cable group on to a transfer tool and put 3 stitches from right of group on to the 3 needles at the left. Replace 3 stitches from left on to empty needles at right. K 11 rows.

Push needles marked X to WP. K 1 row. Drop loops from needles marked X and push empty needles to NWP.

Take 3 stitches from right of cable group on to transfer tool and put 3 stitches from left of group on to the 3 needles at

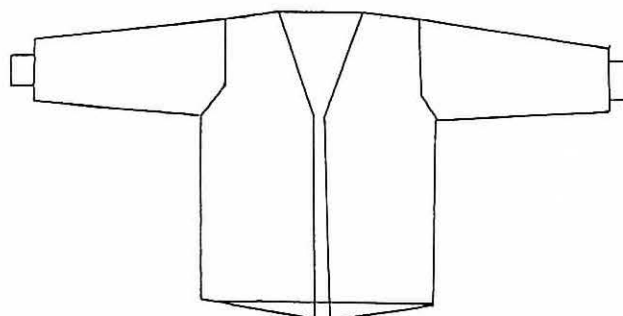
the right. Replace 3 stitches from the transfer tool on to empty needles at the left. K 11 rows *. Repeat from * to * throughout.

If you are a beginner, or even an old hand, you will probably find life easier if you make a chart of cables, decreases and so on. Cables are fairly easy to remember if the knitting is not being shaped but on the fronts, for instance, you will be cabling, decreasing on the armhole edge and on the front edge all at once. I have charted the first 28 rows as I would do. You may find a better method or your memory may be better than mine – if not, try my chart. If you are knitting a true cable then add the direction of the cable to the chart. You will find this a great help if the 'phone keeps ringing, or your husband and children interrupt. Why is it that all is quiet and serene unless you are concentrating and counting?

In the pattern, I have suggested using BX or LX to shape the shoulders before casting off. Instead of casting off, release the back shoulders on to waste yarn. As each front is finished, transfer shoulder stitches to the back bed. Drop the front bed, pick up the appropriate back shoulder stitches on to the needles holding stitches (right sides of work must face each other). Now cast off both sets of stitches together.

Use a similar method for the sleeve tops. Release sleeve top stitches on to waste yarn. Drop front bed, pick up armhole edge on to back bed needles (right side facing you), using the same number of needles as there were stitches at top of sleeve. Now

DIAGRAM A



pick up stitches from the sleeve top, unravel waste yarn, pull sleeve top stitches through the armhole edge (easier if you put the armhole edge behind the latches, stitches in hooks of needles, close the latches and pull through), then cast off. If you find closing the latches difficult, keep a postcard by your machine and use the edge of the card to flip the latches closed. Next join side and sleeve seams.

Now for the band. If you use the set up given in Diagram 2 of the pattern, you will have a band with neat edges. To join the band to the garment:—

Spread garment on the floor (or on a table). Pin the shoulders down — it will probably look like Diagram A with the cardigan fronts dropping below the back at the centre front. Pin the front bottom edge to the back bottom edge — and ease the fronts to lie flat (the 'extra' material will disappear). Now pin the band firmly to the edge of the cardigan and stitch into place, unravelling the waste yarn and extra rows before binding off with a tapestry needle and the end of the yarn. I always put my

bands on in this manner and have found it to be very easy to do and it gives a good result with no droopy front edges.

You now have a beautiful pure wool cardigan, so why not take another cone of the same yarn and knit a straight skirt to match?

You need to measure your hips (no cheating) and then add 10 cm to the measurement. This is a quite a lot of ease but I find that it is about right for most people. By 'hips' I mean the biggest measurement around that area; the distance from the waist to this measurement varies. Measure the length required.

I shall use an imaginary set of measurements to explain how to arrive at a pattern for the skirt. Diagram B gives the measurements and here is how I arrived at them.

Write out your pattern from calculations:—

Set up for 1x1 rib over 189 stitches on each bed.
Set lock to N/N, st size 3/3, K 1 row.
Set lock to CX/CX, st size 4/4, K 2 rows. Set RC at 000.

Set lock to N/N, st size 5/5, K to RC 008. Set RC at 000.

Transfer for st st, black stripers, T 6.

K to RC 012. Put a pusher under every front bed needle in WP.

Set lock to GX/BX [GX/LX]. Put pushers at left side to rest, K to left. Put 60 pushers at right side to rest, K to right (you must 'wrap' the last needle without a pusher in WP to avoid a hole).

Put 16 pushers opposite lock to WP on the next 6 rows, then 14 pushers to WP twice. All stitches back in work. Set RC at 000.

There are now 30 stitches to be decreased before the hips in 178 rows.

30 stitches gives 15 decreases at both ends of row. You will be decreasing on the next row so divide 178 by 14 = 12 with 10 rows remaining.

So, using a triple transfer tool (or bigger if you prefer), decrease on the next and every foll 12th row 15 times in all. K 10 rows to RC 178. Set RC at 000.

There are 70 rows to knit to the waist and 36 stitches to decrease (18 each side).

You will be decreasing on the next row so $70 \div 17 = 4$ with 2 rows left.

So decrease on the next and every foll 4th row 18 times in

all. K 2 rows. Set RC at 000. Put pushers in pattern of 1 up, 1 down across the row. Lock GX/BX [GX/LX], K 1 row. Lock to GX/N, K 19 more rows.

Drop front bed, pick up the loops from the GX/BX [GX/LX] row and put them on to alternate front bed needles. Cast off loosely. If you intend to line your skirt then knit a few rows before casting off and you will have a small band on which to stitch your lining.

I hope that you can all follow this — it would be much easier to tell you in person but, as this is not possible, I suggest that you follow the instructions step by step with your calculator and then do a quick re-check before beginning to knit.

All that remains is for you to press both of your skirt pieces and neatly mattress stitch the side seams. Thread elastic through the ready made casing and there you have it, your own cardigan suit! You could make the cardigan alone in a 4-ply high bulk acrylic yarn but this would not make a successful straight skirt, so be warned.

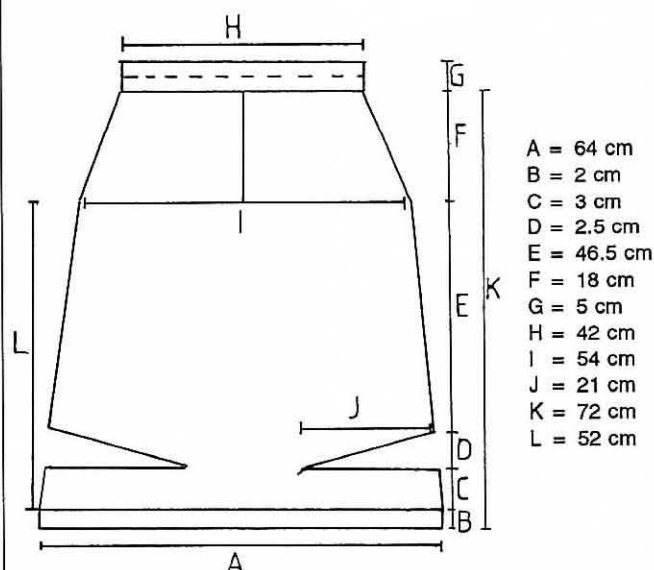
Until next month.

- I Hips $98 \text{ cm} + 10 \text{ cm} = 108 \div 2$ for half skirt = 54 cm.
- K Overall length from under band = 72 cm.
- A Bottom edge half hips + 10 cm = 64 cm.
- B 'Hem' small band of 1 x 1 rib = 2 cm.
- H Waist = Hips - 12 cm = 42 cm.
- F Waist to Hip = 18 cm.
- L Hip to bottom above Hem = 52 cm. (this measurement + Hem 2 cm and Waist to Hip 18 cm = 72 cm length).
- C Above Hem to bottom of shaping = 3 cm.
- D Shaping over 2.5 cm.
- E Above shaping to hips = $52 - 5.5 = 46.5$ cm.
- G Waistband (folded to make casing for elastic) = 5 cm.
- J Shaping over one third of skirt each side = 21 cm.

Draw a rough diagram inserting your own measurements. Use the tension piece from the cardigan pattern; 50 stitches = 17 cm, 50 rows = 13 cm. Use a calculator, then round fractions up to or down to whole numbers where required.

- A Hem edge $50 \div 17 \times 64 = 189$ stitches.
- B Hem — use 8 or 10 rows of 1x1 rib.
- C Straight rows between hem and shaping $50 \div 13 \times 3 = 12$.
- D Shaping $50 \div 13 \times 2.5 = 10$ rows (make this an even number).
- E Length from above shaping to hip level $50 \div 13 \times 46.5 \text{ cm} = 178$ rows.
- F Waist to hips $50 \div 13 \times 18 = 70$ rows.
- G Waistband 20 rows.
- H Waist $50 \div 17 \times 42 = 123$.
- I Hips $50 \div 17 \times 54 = 159$.
- J Width of shaping $50 \div 17 \times 21 = 62$.

DIAGRAM B



BACK

Handle up. Orange strippers. Set up 145 [161, 177] Ns on each bed at centre of machine in WP with extra N at left. * Arrange Ns for 1x1 rib. Set lock on N/N and ss to 3/3. Using MY, K 1 row. Set lock on CX/CX and ss to 4/4, K 2 rows. Set RC at 000. Set lock on N/N, ss to 5/5 and K 19 rows. Transfer all sts to front bed *. Inc 1 st at right edge. 146 [162, 178] sts. Handle down. Change to black strippers. Set RC at 000. Set lock on GX/N and ss to 6. K 146 rows. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. K 1 row. Dec 1 st (2 sts in) at each end on next and every foll alt row until 134 [150, 166] sts rem, then on every row until 110 [126, 142] sts rem. K 68 rows. RC shows 92.

SHAPE SHOULDERS

Arrange pushers under every front bed N in WP. Set lock on BX (LX). Push 11 [13, 16] pushers at opposite end to lock back to rest position on next 4 rows and 9 [13, 15] pushers on foll 2 rows. Cast off centre 48 sts. Using a length of MY, cast off 31 [39, 47] sts at each side for shoulders.

LEFT FRONT

Handle up. Orange strippers. Set up 71 [79, 87] Ns on each bed at centre of machine in WP with extra N at left. Work as for Back from * to *. Inc 1 st at right edge. 72 [80, 88] sts. Handle down. Change to black strippers. Transfer sts and arrange Ns as Diagram 1 using the heel of a stitch to fill the extra needles on the back bed. Set RC at 000. Set lock on N/N and ss to 4/6. K 5 rows. ** Push Ns marked 'x' into WP. K 1 row. Release loops from these 2 Ns and push Ns back to NWP. Make a cable over centre 6 Ns by crossing 3 sts at left in front of 3 sts at right. K 11 rows **. These 12 rows from ** to ** form one pattern and should be repeated throughout. K 129 rows. RC shows 146. Place marker at right edge.

PATTERN RATING

** Fairly easy for knitters with some experience. (Beginners should read this month's Duomatic Update article on page 32.)

MACHINES

This pattern is suitable for Passap or Pfaff Duo 5, Duo 80 or E6000 machines.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Amber (MY).
6 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 435 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:— King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 97 [108, 119] cm, 38½ [42½, 47] in.

Length to shoulder 66.5 cm, 26½ in.

Sleeve seam 47 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches on front bed to 17 cm and 50 rows to 13 cm measured over stocking stitch (stitch size approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- No electronics are needed.
- When shaping, count needles in front bed only, including needles in non working position at each side of cable.
- Remember to wrap needles when knitting short rows for shoulder shaping.
- Use an equal number of needles at each side of centre of machine so that cables are in the centre of work.

SHAPE ARMHOLE AND FRONT EDGE

Set RC at 000. Dec 1 st (2 sts in) at left edge on next and every foll 4th row and **at the same time** K 1 row. Dec 1 st (2 sts in) at right edge on next and every foll alt row until 63 [71, 79] sts rem on front bed, then on every row until 48 [56, 64] sts rem on front bed.

Cont to dec at front edge on every 4th row from previous dec until 31 [39, 47] sts rem. K 3 rows. RC shows 92.

SHAPE SHOULDER

Arrange pushers under every front bed N in WP. Set lock on N/BX (N/LX). K 1 row. Remember to transfer back bed sts to empty needles on front bed as required and

push 11 [13, 16] pushers (including spaces where Ns are in NWP) at opposite end to lock back to rest position on next and foll alt row. K 1 row. Push rem pushers to rest position. Set lock on N. K 1 row and cast off.

RIGHT FRONT

Work as for Left Front, reversing shaping and direction of cables.

LEFT SLEEVE

Handle up. Orange strippers. Set up 87 Ns on each bed at centre of machine in WP with extra N at left. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N, ss to 4/4 and K 25 rows. Transfer all sts to front bed. Inc 1 st at right edge. 88 sts. Handle down. Change to black strippers. Transfer sts and arrange Ns as Diagram 1 using the heel of a stitch to fill the extra needles on the back bed. Set RC at 000. Set lock on N/N and ss to 4/6. K 2 rows. Shape sides by inc 1 st at each end on next row, K 2 rows. Cont in cable pattern as given for Left Front from ** to ** and **at the same time** inc 1 st at each end on next and every foll 6th row until there are 142 sts. K 2 rows. RC shows 158. Place marker at each end.

SHAPE TOP

Set RC at 000. K 1 row. Dec 1 st (2 sts in) at each end on next and every foll alt row until 130 sts rem, then on every row until 106 sts rem. RC shows 24. Transfer back bed sts to empty needles on front bed. Cast off.

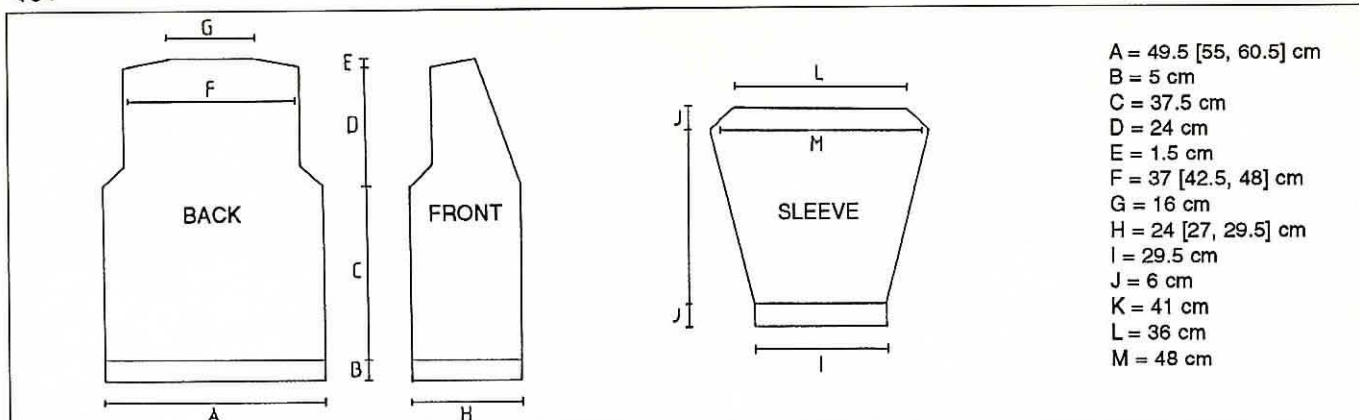
RIGHT SLEEVE

Work as for Left Sleeve, reversing direction of cables.

FRONT BORDER

Handle down. Orange strippers. Set up Ns and arrange as in Diagram 2a. Set lock on N/N and ss to 2½/2½. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2





rows. Transfer end sts from front bed to back bed as in Diagram 2b. Set RC at 000. Set lock on N/N, ss to 4/4 and K 5 rows. * Make a buttonhole by transferring stitch A on to needle B, stitch C on to needle D leaving empty Ns in WP and K 30 rows; rep from * 4 times

more. Make a buttonhole over same Ns as before. K until band, when slightly stretched, fits up right front edge, across back neck and down left front-edge plus a few extra rows. (We knitted approximately 610 rows.) Using WY, K a few rows and release from machine.

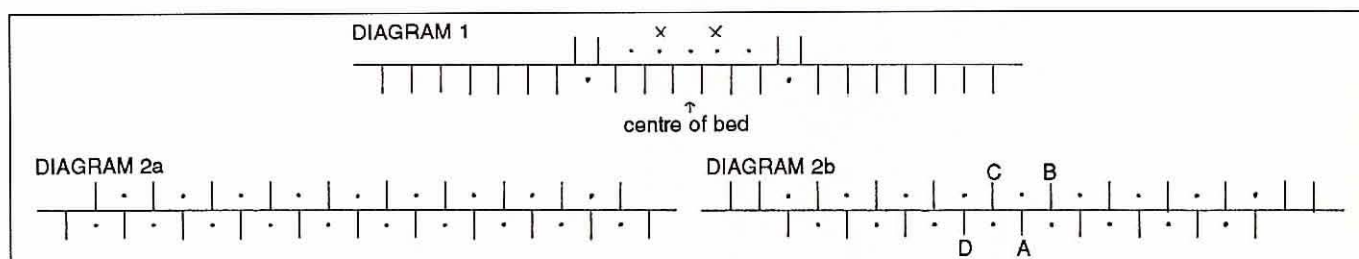
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions.

sleeves. Join side and sleeve seams. Sew front border into position with buttonholes on right front. Unravel WY and bind off stitches with a tapes-try needle. Sew on buttons.

MAKING UP

Join shoulder seams. Set in



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MASTERCLASS

KNOW YOUR ONIONS

Yes! Onions! You've all seen the explosion of burnt orange shades on the Fashion scene this Autumn. Why not do it yourself? If you have ever dyed coloured eggs for Easter by tying onion skins around them before boiling them, you will immediately appreciate that onion skins pack a punch of truly brilliant colour.

Mary Dowse

Onions, in fact, will dye wool any shade from pale gold to dark chestnut brown and they are one of the most versatile of natural dyestuffs. Although somewhat despised by experts as giving a rather fugitive colour, I once dyed mohair for a sweater and the colour lasted until the sweater wore out! However, as with all dyestuffs, stronger colours do last better than pale shades. I really feel that I must dye some wool for a skirt this winter (orange does nothing for my face but would be wonderful for a skirt).

You will need to know how and when dyes work, but that isn't difficult. Natural dyestuffs are for natural fibres, — strongest on wool and mohair, brightest on silk, duller on cotton and linen and no good on synthetic fibres. However, for wool and mohair they are truly magic.

You need a small amount of equipment, to be given over completely to dyeing — never to be cooked in again! I use an old enamel saucepan and washing-up bowl — but with no chips in the enamel. If you are going to do much dyeing, an enamel preserving pan is ideal. You will also need a basin or mug for mixing small quantities, plus replaceable sticks for stirring and ordinary soap powder for washing.

Always use tepid water and bring it gradually to the boil; also, if you are rinsing the yarn before the dye has cooled down, be sure to add cold water gradually to the hot dye, since it is sudden changes of temperature which damage wool. With most natural dyestuffs, it is necessary to use something called a mordant to treat your yarn before or during the dyeing, to produce the essential chemical change to 'fix' the colour on the yarn. For burnt orange this will be either alum for a bright colour or ferrous sulphate (iron) for very dark tones. You can buy both of these fairly easily from chemists and craft suppliers and will need between two and four ounces (50–100 g) for one pound weight (500 g) of wool or mohair. Two ounces will probably be enough unless your yarn is very coarse and hard.

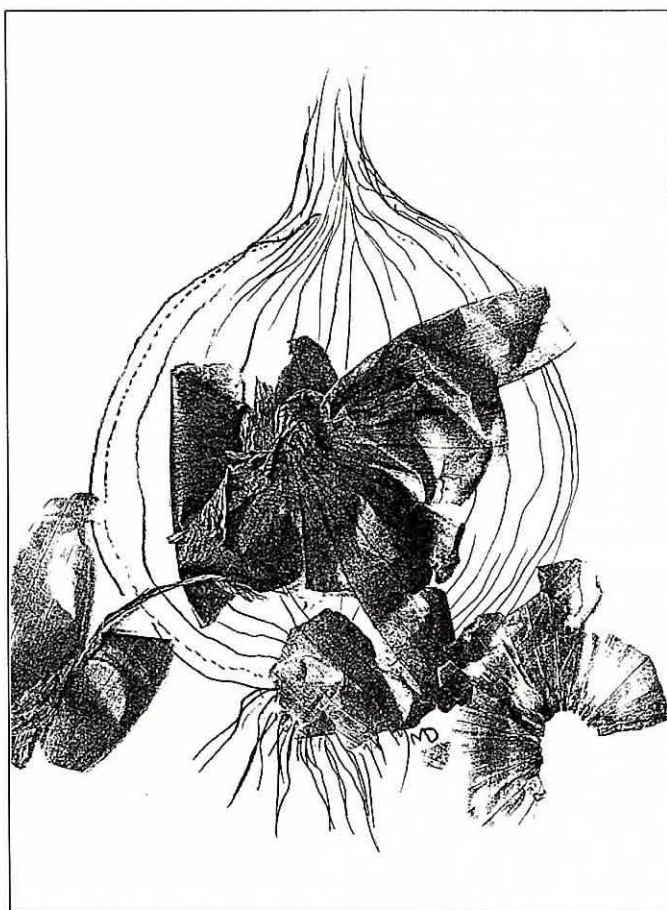
Dissolve it in a little hot water and add to a container of tepid water (enough for your yarn to move easily). Bring yarn and mordant slowly to simmering and keep it just under boiling for about 30 minutes. Allow your yarn to cool in the liquid, squeeze gently and keep damp in a clean cloth until you want to dye it. If you want a clear golden colour don't use the onion skins, just their inside — but for orangey and chest-

nut shades use more and more skins, or indeed skins alone for a really strong colour. Cook them to extract the colour, strain and cool the dye and put it in your wool. A standard amount is one pound of dyestuff to one pound of wool. Bring to simmering and keep at this temperature until you get the right colour but don't forget that it will look lighter when dry. Let it cool in the dye, rinse and wash it to get rid of any surplus and hang the hanks to dry. Wind it and you're ready to knit. It sounds far more complicated to read than it is to do! Try some small samples first and, if you can, use mohair — it makes a wonderful garment.

Texture is big news now for autumn. Being lazy, I like to achieve texture by yarn rather than by elaborate stitches. Bouclés, slubs, chenilles and 'tweedy' yarns give marvellous painless textures, with little or

no effort on your part, but there are one or two textured stitches I particularly like which are quite easy and very effective. A simple one-and-one Fair Isle in the same yarn and, if you like, in the same colours, or a one-and-one slip stitch (less stretchy), used on the purl side give a very good woven 'tweed' effect.

'Woven-in' stitches are more versatile in mohair with a fine wool backing. For added contrast, try bouclé in one feeder and wool or shiny yarn in the other, or wool in one and chenille in the second, or shiny rayon and fine mohair or linen and wool are all worth trying. Chenille and wool are particularly fetching either in a simple texture or a more elaborate Fair Isle pattern. Simple slip and tuck patterns are fine but do keep it simple. They can so easily look over-elaborate and fussy. Generally, front and back and sleeves work better all in the same stitch, though bands and edges can be different effectively. I have seen some wonderful stocking-stitch, cable and garter stitch mixtures which can be gorgeous when well thought out. Just don't feel that you necessarily have to be over-elaborate for the sake of it.



Designed by

CULOTTE SUIT

6

Angela Gordon

CULOTTES

LEFT BACK

With carriage at right and using MY, cast on 124 [129, 134, 139] sts by hand. Set RC at 000. Using MT, K 1 row. Push 49 [51, 53, 56] Ns at opposite end to carriage to HP on next 2 rows. Push 13 inside Ns at opposite end to carriage from HP to UWP on next 6 rows. Push rem 10 [12, 14, 17] Ns at opposite end to carriage from HP to UWP on next 2 rows. RC shows 11. Shape sides by dec 1 st at right edge on every 39th row and **at the same time** dec 1 st at left edge on every 45th row until there 109 [114, 119, 124] sts rem. K 30 rows. RC shows 356.

SHAPE CRUTCH

Dec 1 st at left edge on 15th row and **at the same time** cast off 15 [15, 16, 16] sts at beg of next row, K 1 row. Dec 1 st at right edge on next and every foll 3rd row until 85 [89, 93, 97] sts rem, then on every foll 10th [11th, 11th, 8th] row until 82 [87, 91, 93] sts rem. Dec 1 st at right edge on every 12th [13th, 12th, 14th] row and **at the same time** K 9 [18, 22, 13] rows. Dec 1 st at left edge on next and every foll 12th row until 68 [73, 76, 80] sts rem. K 2 [4, 3, 4] rows. RC shows 496 [500, 504, 508].

SHAPE WAIST EDGE

Dec 1 st at right edge on 10th [9th, 9th, 8th] row and at the same time push 10 [10, 11, 11] Ns at opposite end to carriage to HP on next and foll 5 alt rows, K 1 row. Push Ns from HP to UWP, K 1 row. Using WY, K a few rows over rem 67 [72, 75, 79] sts and release from machine.

RIGHT BACK

Work as for Left Back reversing shaping by reading left for right and right for left.

LEFT FRONT

With carriage at right and using MY, cast on 116 [121, 126, 132] sts by hand. Set RC at 000. Using MT, K 1 row. Push 46 [48, 50, 52] Ns at opposite end to carriage to

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bonnie's French Crepe (use three ends together throughout).

(Yarn Guide No.11.)

3 [3, 4, 4] x 500 g cones in shade F7 (MY).

Elastic to fit waist.

Button and chain fastener – available in black, brown, cream and navy from:– The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 1NX.

GARMENT WEIGHT

Finished jacket in second size weighs 720 g; culottes weigh 595 g.

The fibre content of this yarn is 89% Acrylic, 11% Polyamide. For further information about this yarn, please write to the following address:– Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham, West Midlands B31 2SP.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS LONG VEST

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 101 [107, 111, 117] cm, 40 [42, 44, 46] in.

Knitted length to shoulder 108.5 [109.5, 110, 110.5] cm, 43 [43, 43½, 43½] in.

CULOTTES

To fit hips 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Knitted side length 103 [103.5, 104.5, 105.5] cm, 40½ [41, 41, 41½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 47.5 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

27.5 stitches on each bed and 48 rows to 10 cm, 4 in measured over full needle rib/double rib on MT-1/MT-1 (tension dial setting approximately 4/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used purl side of knitting as right side of culottes.
- When shaping in HP, always take yarn around first inside N in HP to prevent a hole forming.
- Use three ends of yarn together throughout.
- Culottes are knitted in reverse stocking stitch. The long vest is knitted in full needle rib/double rib.
- DesignaKnit 5/6 users can purchase the complete Bonnie's suit collection featuring six mix-and-match outfits with skirts, culottes, tops, jacket, short vest and long vest in sizes 8 to 26 from Angela Gordon, 29 St Helens Road, Sandford, Wareham, Dorset, BH20 7AX. DesignaKnit standard users can also use the professional shapes on this disc, thus increasing their library of available shapes. This means that you can knit the designs in your own choice of yarn (Bonnie's Sable Crepe makes a good substitute) and stitch pattern by simply changing the tension.

HP on next 2 rows. Push 12 inside Ns at opposite end to carriage from HP to UWP on next 6 rows. Push rem 10 [12, 14, 16] Ns at opposite end to carriage from HP to UWP on next 2 rows. RC shows 11. Shape sides by dec 1 st at left edge on every 39th row and **at the same time** dec 1 st at right edge on every 45th row until 101 [106, 111, 117] sts rem. K 31 rows. RC shows 357.

SHAPE CRUTCH

Dec 1 st at right edge on 14th row and **at the same time** cast off 4 [4, 4, 5] sts at beg of next and foll alt row, K 1 row. Cast off 3 [3, 4, 4] sts at beg of next row, K 2 rows. Dec 1 st at left edge on next and every foll 4th row until 82 [87, 90, 94] sts rem. K 25 [29, 29, 33] rows. Dec 1 st at right edge on next and every foll 11th row until 78 [83, 86, 90] sts rem. K 10 rows. RC shows 458 [462, 466, 470].

SHAPE WAIST EDGE

Cont to dec at right edge on every 11th row from previous dec and **at the same time** push 4 Ns at opposite end to carriage to HP on next and foll 11 [16, 15, 15] alt rows, K 1 row. Push 3 [3, 4, 4] Ns at opposite end to carriage to HP on next and foll 6 [1, 2, 2] alt rows, K 1 row. Push Ns from HP to UWP, K 1 row. Using WY, K a few rows over rem 74 [79, 82, 86] sts and release from machine.

RIGHT FRONT

Work as for Left Front, reversing shaping by reading left for right and right for left.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

FRONT YOKE

Join centre front seam. Push 114 [121, 128, 135] Ns to WP. Using MT and WY, cast on and K a few rows ending with

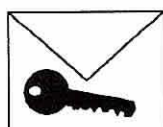
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◀38

carriage at right. Using MY, K 1 row. Push 56 [59, 63, 66] Ns at opposite end to carriage to HP on next 2 rows. Push 3 inside Ns at opposite end to carriage from HP to UWP on next 36 [34, 26, 20] rows and 2 [4, 4, 4] Ns on foll 2 [4, 12, 18] rows. K 25 rows. Push 2 [4, 4, 4] Ns at opposite end to carriage to HP on next 2 [4, 12, 18] rows and 3 Ns on foll 36 [34, 26, 20] rows. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Make a hem by placing loops of first row worked in MY on to corresponding Ns. With K side of front facing, replace sts on to Ns with seam at centre and gathering evenly. Using MT and MY, K 1 row. Cast off loosely.

BACK BAND

Join centre back seam. Push 103 [110, 117, 124] Ns to WP. Using MT and MY, cast on and K a few rows ending with carriage at right. Using MY, K 30 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Make a hem by placing loops of first row worked in MY on to corresponding needles. With K side of back facing, replace sts on to Ns with seam at centre and gathering evenly. Using MT and MY, K 1 row. Cast off loosely.

MAKING UP

Press yoke and back band. Join outside and inside leg seams, leaving an opening in band for elastic. Insert elastic into band and yoke, join ends securely then close opening.

LONG VEST BACK

With carriage at right, push 135 [143, 149, 157] Ns at centre of machine to WP with extra N at right. Push 134 [142, 148, 156] corresponding Ns on ribber to WP for full needle/double rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle/double rib knitting. Set RC at 000. Using MT-1/MT-1, K 42 rows. Shape sides by inc 1 st on each bed at each end on next and every foll 43rd row until there are 143 [151, 157, 165] sts on main bed. K 80

rows. RC shows 252. Dec 1 st on each bed at each end on next and every foll 12th row until 135 [143, 149, 157] sts rem on main bed. K 36 rows. RC shows 325. Inc 1 st on each bed at each end on next and every foll 25th row until there are 143 [151, 157, 165] sts on main bed, K 12 rows. RC shows 413.

SHAPE ARMHOLES

Cast off 5 [5, 6, 6] sts on each bed at beg of next 2 rows and 4 [4, 5, 5] sts on each bed at beg of next 2 rows. Dec 1 st on each bed at each end of next and every foll alt row until 111 [117, 119, 125] sts rem on main bed, then on every foll 9th row until 107 [113, 115, 121] sts rem on main bed. K 74 [76, 80, 80] rows. RC shows 522 [526, 530, 532].

SHAPE SHOULDERS

Cast off 4 sts on each bed at beg of next 2 rows. 99 [105, 107, 113] sts rem on main bed.

SHAPE NECK

Using a length of MY, cast off centre 17 [19, 19, 21] sts on main bed and 18 [20, 20, 22] sts on ribber. Push Ns at left to HP and cont on rem sts for first side. Cast off 4 sts on each bed at beg of next row and 5 sts on each bed at beg of next row. Dec 1 st on each bed at neck edge on next 8 [7, 8, 8] rows and at the same time cast off 4 sts on each bed at beg of next row, K 1 row. Cast off 4 [4, 4, 5] sts on each bed at beg of next and foll alt row, K 1 row. Cast off 4 [5, 5, 5] sts on each bed at beg of next and foll alt row, K 1 row. 4 [5, 5, 5] sts rem on main bed. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shaping.

LEFT FRONT

With carriage at right, push 63 [67, 70, 74] Ns on main bed and 62 [66, 69, 73] Ns on ribber to WP for full needle/double rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle/double rib knitting. Set RC at 000. Using MT-1/MT-1, K 42 rows. Shape side by inc 1 st on each bed at right edge on next and every foll 43rd row until there are 67 [71, 74, 78] sts on main bed. K 80 rows. RC shows 252. Dec 1 st on each bed at right edge on next and every foll 12th row

until 63 [67, 70, 74] sts rem on main bed. K 36 rows. RC shows 325. Inc 1 st on each bed at right edge on next and every foll 25th row until there are 67 [71, 74, 78] sts on main bed. K 12 rows. RC shows 413. K 1 row for Left Front only.

SHAPE ARMHOLE

Cast off 5 [5, 6, 6] sts on each bed at beg of next row, K 1 row. Cast off 4 [4, 5, 5] sts on each bed at beg of next row.

SHAPE FRONT EDGE

Dec 1 st on each bed at front edge on next and every foll 7th row and at the same time dec 1 st on each bed at armhole edge on next and every foll alt row until 49 [51, 52, 55] sts rem on main bed, then on every foll 9th row until 44 [47, 48, 51] sts rem on main bed. Cont to dec at front edge only on every 7th row from previous dec until 34 [36, 36, 39] sts rem on main bed. K 6 [3, 0, 2] rows.

SHAPE SHOULDER

Cont to dec at front edge on every 7th row from previous dec 2 [1, 1, 2] times more and at the same time cast off 4 sts on each bed at beg of next and foll 2 alt rows, K 1

row. Cast off 4 [4, 4, 5] sts on each bed at beg of next and foll alt row, K 1 row. Cast off 4 [5, 5, 5] sts on each bed at beg of next and foll alt row, K 1 row. 4 [5, 5, 5] sts rem on main bed. Cast off **.

RIGHT FRONT

Work as for Left Front to * then from ** to **, noting alteration in number of rows worked, reversing shaping and reading left for right.

PRESSING

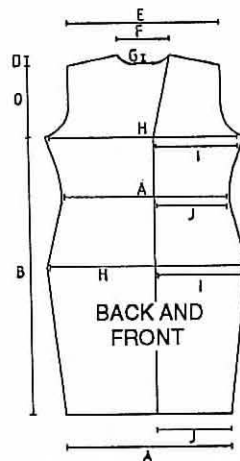
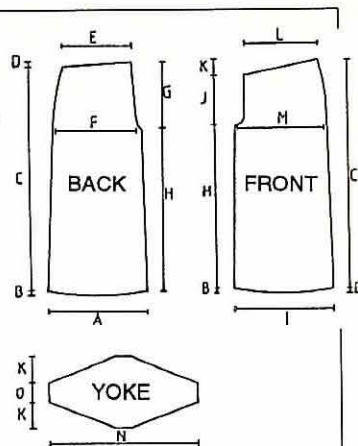
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder and side seams, leaving 35 cm, 14 in open for side slits. Work a bar tack at the top of each side slit. Sew buttons with chain fastener at start of front shaping.

CULOTTES

A = 44 [46, 47.5, 49.5] cm
B = 1.5 cm
C = 103 [103.5, 104.5, 105.5] cm
D = 2.5 cm
E = 23.5 [25.5, 26.5, 28] cm
F = 38.5 [40.5, 42.5, 44] cm
G = 32 [32.5, 33.5, 34.5] cm
H = 73.5 cm
I = 41 [43, 45, 47] cm
J = 21.5 [22, 23, 24] cm
K = 8 cm
L = 26 [28, 29, 30.5] cm
M = 36 [37.5, 39.5, 41.5] cm
N = 40.5 [43, 45.5, 48] cm
O = 6 cm



LONG VEST

A = 48.5 [51.5, 53.5, 56.5] cm
B = 86 cm
C = 22.5 [23.5, 24, 24.5] cm
D = 3 cm
E = 38.5 [40.5, 41, 43.5] cm
F = 16 [16, 17, 17.5] cm
G = 2.5 cm
H = 51.5 [54.5, 56.5, 59.5] cm
I = 24 [25, 26.5, 28] cm
J = 22.5 [24, 25, 26.5] cm

Angela Gordon Knitwear

£4.50
each

Working Notes

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- | | |
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| Stage Two | Standard Shaping |
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| Stage Four | Additional Features |
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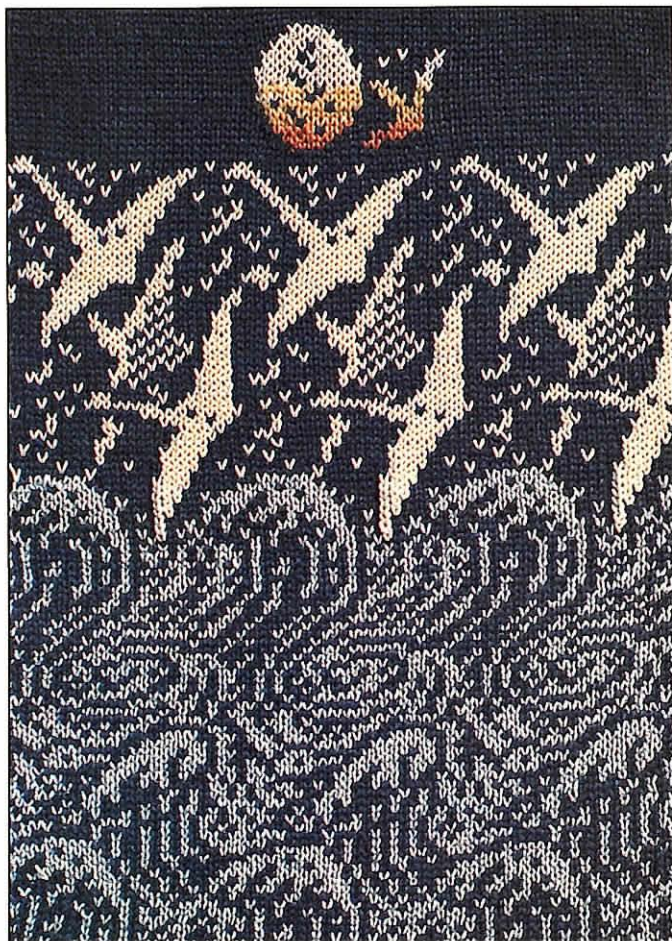


INSPIRATIONS

THE JAPANESE INFLUENCE

Designs based on nature and geometry are two main themes in Japanese art and architecture and I am using these as the source of my inspiration this month.

Iris Bishop



PICTORIAL FABRIC



GEOMETRIC BORDER FABRIC KNITTED SIDEWAYS

The pictorial fabric I have designed can be broken down into several parts such as the waves section which I have used as a separate fabric design. The geometric border design is very versatile and can be used as a decorative edging, or repeated and manipulated with colour to create a rich all-over fabric.

YARNS AND COLOURS

For the pictorial fabric made up of the Waves, Cranes and Sunset designs, I like to use petrol blue as the background colour. As contrasts, I have used light blue/grey for the waves, cream for the cranes and sunset, with a touch of terracotta and sand on the sun motif.

The geometric design creates an ideal opportunity to experiment with colour and to use up all your small quantities of yarn. The design is equally effective with a light or dark background. I like to use several shades of contrast colour, shading from dark to light tones, to create depth in the design. A mixture of matt and lustrous yarns, like cotton and rayon, also adds richness to the fabric.

WAVES FABRIC

This design can be knitted as a straightforward Fair Isle, with light blue as the main colour in feeder 1 and petrol blue as the contrast in feeder 2.

CRANE BORDER

This border is designed to follow on from the waves fabric

as follows:-

Knit as many repeats of the Waves design as desired, but finish after knitting row 35 of the card.

Knit rows 1-10 inclusive of Cranes Border without any plain rows beforehand. If necessary, memorize first row of Cranes Border before knitting it.

Knit these 10 rows with petrol blue in feeder 1 and light blue in feeder 2. (Note: Colours are in reverse feeders to Waves Fabric.)

Knit rows 11-50 of Cranes Border with petrol blue in feeder 1 and cream in feeder 2.

Knit 2 plain rows petrol blue. After knitting, I have Swiss-embroidered the 'wing tips' of the cranes (in rows 1-10 of the design) in cream yarn, as illustrated.

SUNSET MOTIF

Set machine to knit a single motif in desired position on the machine bed.

Knit single motif with petrol blue in feeder 1 and following colours in feeder 2:-

4 rows terracotta, 4 rows sand, 7 rows cream. Continue in plain petrol blue.

GEOMETRIC BORDER

In the sideways-knitted sample with dark background, I have repeated the 11 rows of the pattern with one plain row between repeats, as follows:-

* Use black in feeder 1 and the following colours in feeder 2:- 4 rows maroon, 4 rows terracotta, 2 rows gold, 1 row sand. Knit one plain row in black.



GEOMETRIC BORDER FABRIC

Repeat border design with petrol blue in feeder 1 and the same colours as before in feeder 2. Knit one plain row in petrol blue. Repeat from *.

In the all-over fabric illustrated, I have repeated the 11 rows of the border pattern, without any plain rows between repeats. (Punchcard

machines: Make a card repeating the 11 rows of pattern three or four times without plain rows between repeats, until card is long enough to join as a continuous pattern.)

Use cream as the background colour in feeder 1 throughout and the following

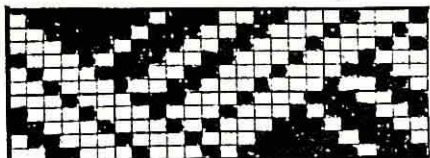
colours in feeder 2:-
2 rows terracotta, 7 rows mink, 2 rows gold. Repeat this colour sequence throughout.

STITCH PATTERN CHARTS

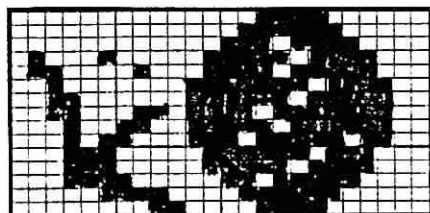
The charts overleaf can be traced directly on to a mylar sheet. The reverse (wrong) side of the designs are

shown, so they can also be copied on to a blank 24-stitch punchcard.

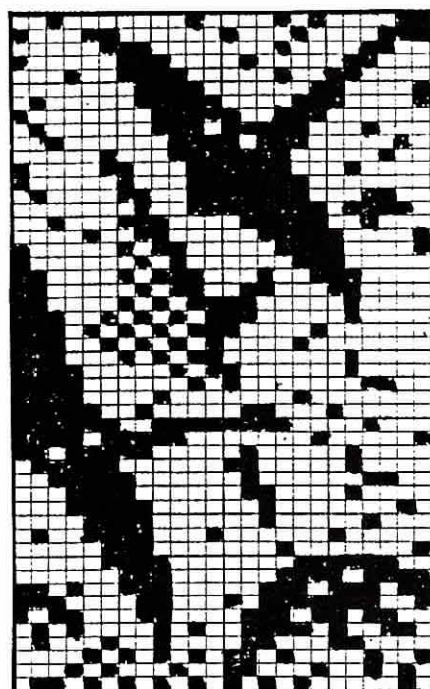
Each black square of the chart represents a hole to be punched in the card. Users of electronic machines should check that theirs is set to knit the correct view of the design.



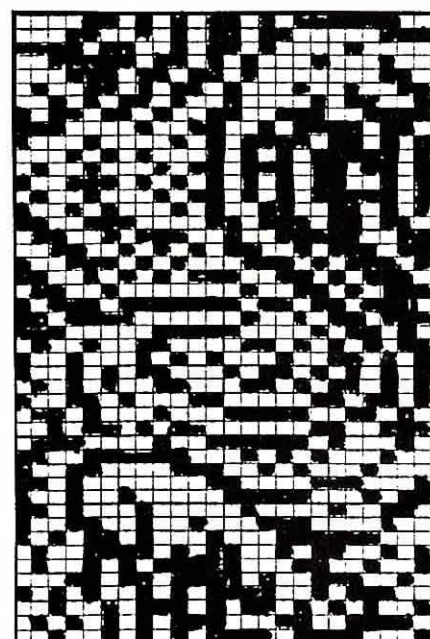
GEOMETRIC BORDER



SUNSET MOTIF



CRANES BORDER



WAVES FABRIC

SINGER SPECIAL

PLATING – Part 2

This month we are going to try out some plating variations in both yarns and technique.

Angela Gordon

Once you start experimenting with this technique, it becomes addictive. As each sample comes off the machine you start thinking to yourself 'what if I just...' and so the experiments could go on and on. Unfortunately time is at a premium for me at present, so I had to force myself to stop knitting to tell you about the samples I have produced.

If you didn't see last month's issue, you have missed the basic instructions for plating and adding a third dimension by using some needles on the opposite bed. I will repeat here the basic theory but for precise instructions you need to read the last issue. Plating is knitted in stocking stitch on the front bed, with the V key depressed and the second colour guide in position. The plating yarn (which appears on the purl side) runs in the second yarn guide. Tension must be appropriate for the thickness of the combined yarns.

SAMPLE ONE

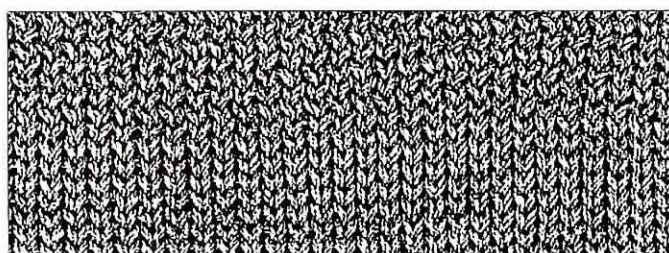
The first sample is knitted in Bonnie's Sable Crêpe in Jade and a fine turquoise lurex thread at tension 6. I started off by knitting the two yarns together in the main feeder

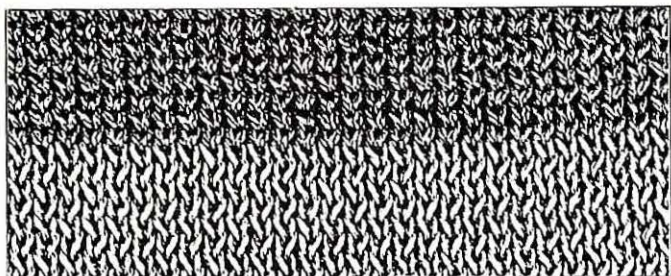
on the lower section of the sample. To force the lurex on to the knit side of the fabric, I then threaded the lurex into the main feeder and the Sable crêpe into the second colour guide. This sample really has to be knitted to see the difference, since I'm convinced the effect will not show up very well in a photograph. In the plated (top) half of the sample, there is no trace of lurex on the purl side, which means that it is not at all scratchy. The most interesting effect for me was that the stitch structure looked quite different. One row of stitches leaned to the left and the next to the right, giving a twisted texture look, whereas the lower half of the sample, knitted with both ends together, looks just like regular stocking stitch. If you have some fine lurex and a shiny crêpe yarn (never mind what colours they are) do try a sample and you will see what I mean.

SAMPLE TWO

Next, I had two cones of 2/16s mercerised cotton, one in a medium blue and one in French Navy, both of which were insufficient to knit a top in double thickness to produce a stable fabric. The two strands

SAMPLE ONE





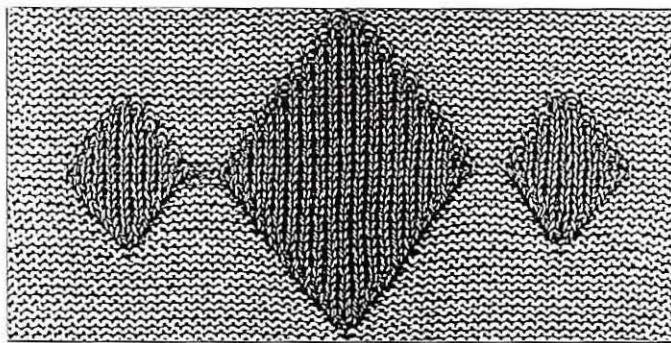
SAMPLE TWO

knitted together in the same feeder would just produce a random striping which I personally do not like very much. By plating them at tension 6 – on reflection 5 would be better – I have sufficient to knit my top and can choose to have it either mid blue or French Navy on the right side. On the sample, I have changed the yarns in the feeders for the top third. The mid blue has greater depth of colour when plated with the navy and the navy has subtle highlights when plated with the mid blue. Which do I prefer?

SAMPLE THREE

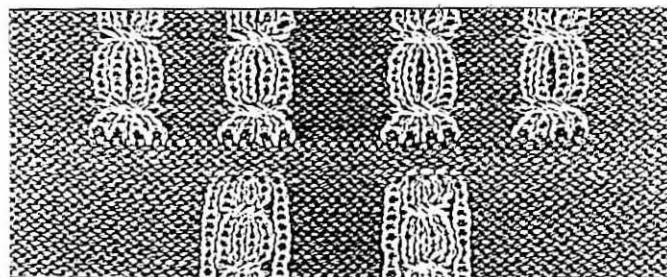
I have always particularly liked embossed rib fabrics so I decided to see how this would knit in plating. This time I tried a white three ply acrylic and plated it with two ply soft cotton in mint green. I knitted 20 rows to establish that the plating tension of 6 was acceptable and then started the embossing. The front carriage has the V key depressed and the needle return levers central, as normal. The back bed needs the V key depressed and the needle return lever down, so that any needles placed into holding position will knit back. Back bed tension was set to 1, since it would only be knitting the two ply cotton. Bring two needles on the back bed (one each side of centre) into holding position and knit two rows. The two back bed needles will have collected loops on the first row and formed knit stitches on the second.

SAMPLE THREE



Knit eight more rows, bringing one extra needle at each side into holding position on every alternate row. Continue bringing a needle at each side of the central panel to holding position on alternate rows and also bring needles 15 and 16 at each side into holding position. Knit eight more rows, bringing a needle to holding position at each side of all three groups of needles (six extra needles each time) on alternate rows.

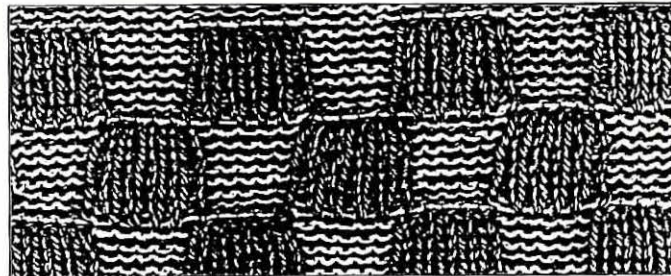
Now decrease a stitch at both sides of each group of stitches on the back bed, on every alternate row. Decrease by transferring the end stitches



SAMPLE FOUR

to their adjacent needles on the same bed and not across to the front bed. The last two stitches of each group will have to be transferred on to the opposite bed – place them both on to the one needle which lies between the two back bed needles.

Knit a further 20 rows of single bed plating and cast off. This is one of my favourite samples and one which I will definitely use for a garment in the near future.



SAMPLE FIVE

SAMPLE FOUR

Now my thoughts turned to cables and I decided to try a thicker yarn combination to produce a heavier weight fabric for jackets. Sample four is knitted in four ply pure wool with three ply pure wool for the embossed cables. The silver three ply yarn is in the main feeder and the blue four ply is in the second colour guide. I used tension 9 on the front bed and tension 4 on the back bed for the cable stitches. Now that I have handled the resulting fabric, I shall try another sample at 10 or maybe even 11 on the front bed but stay with 4 on the back bed.

Cable needles are brought into work on the back bed in groups of six for the lower part of the sample. I knitted ten rows and then crossed the centre four stitches (two over two) leaving one stitch either side as a border stitch. Continue crossing the centre four stitches every six rows.

These stitches cabled quite easily, so I decided to try two over two with an out-of-work needle between them. The cabling was very difficult at first, because there was insufficient yarn to stretch across the five needles. For the next two cables, I brought an extra needle into work, at either side of the cable needles on the row, before cabling. Releasing the yarn from these needles and returning them to out of work made the cabling much easier. Then I decided to try increasing the tension to 9 for the row before cabling and that worked just as well as bringing extra nee-

dles into work. However, if you choose this method you must remember to turn back the tension before continuing after each cabling!

I'm really impressed with this sample as well. I wonder, will I ever get time to knit all these samples into sweaters?

SAMPLE FIVE

Using the thicker yarn on the right side of the work minimises show-through, so I decided it was time to try it the other way round and appraise the results. For Sample 5, I wanted to produce a checkerboard effect. I used the same four ply pure wool as for Sample 4 but this time in the main feeder. The other yarn is a white 2/30s acrylic, placed into the second colour guide.

Cast on and then rack the bed all the way to the right. Place groups of five needles in work with five out of work on the back bed. With front bed tension 9 and back bed 4, knit eight rows. Set beds to transfer position and use the transfer carriage to quickly transfer all the back bed stitches on to the front bed needles. Rack five positions to the left and return beds to half pitch. Push one group of needles out of work if some needles are now outside the front bed stitches. Knit eight more rows and transfer again.

Repeat the transferring and racking throughout and you will end up with a nice checkerboard pattern. The blue and white is more striped between the blocks of blue because the white is much finer than the blue. Try using a thicker second yarn for more solid blocks of colour.

This completes my experiments with plating for now, but I will be returning to the technique to knit a whole garment. Perhaps we could do this together when we start using the knitting computer!

Designed by

DOUBLE CREAM

7

Maggie Andrews

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Roseknit 4-ply. (Yarn Guide No.12.)
2 x 500 g cones in Aran (MY).
Narrow woven ribbon or tape.

GARMENT WEIGHT

Finished garment in first size weighs 630 g.

The fibre content of this yarn is 100% wool. For further information about this yarn, please write to the following address:— F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 109 [118, 129] cm, 43 [46½, 51] in.

Length to shoulder 70 cm, 28 in.

Sleeve seam 44 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches on main bed and 41 rows to 10 cm, 4 in measured over 1x1 flat rib pattern (tension dial setting approximately 6/6). Wash, dry and press tension swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Increases on sleeves are given for main bed, ribber sts should be increased as required to keep pattern correct.

000. Using MT-3/MT-3, K 44 rows. Cancel tuck on ribber. Set machine and arrange Ns as in Diagram 2. 166 [180, 196] sts on main bed. Set RC at 000. K 1 row. Using MT/MT, K 155 rows. RC shows 156. Place marker at each end *. K 107 rows. RC shows 263. Transfer rib sts at left of centre 0 on to corresponding main bed Ns slightly to the left and rib sts at right of

centre 0 slightly to the right. Place a marker between sts 27-28 [30-31, 33-34] at left and right of centre 0. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to *.

SHAPE 'V' PATTERN DETAIL

Using a length of MY, Knit rib sts 1, 3 and 5 at right and rib sts 2, 4 and 6 at left of centre

0 by hand, taking Ns down to NWP. Using a 7-eyed transfer tool set for 3 alt Ns and a 1-eyed transfer tool used three times, cross 3 sts at right in front of 3 sts at left. Bring Ns back to WP. K 2 rows. Move the same 3 alt sts at left and right of centre 0 outwards by one alt N on next and every foll 6th [5th, 4th] row and at the same time, K 64 rows. RC shows 222.

SHAPE NECK

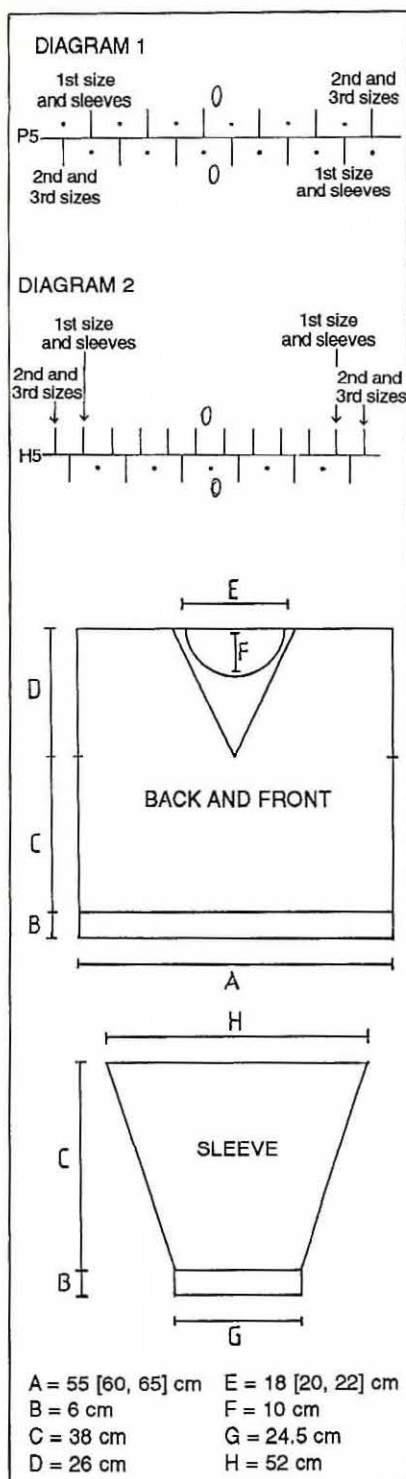
Set both carriages to hold. Using a length of MY, cast off centre 26 [32, 38] sts. Push Ns on both beds at left to HP and cont on rem sts for first side. Keeping continuity of 'V' pattern, K 1 row. Dec 1 st at neck edge on every row until 56 [60, 65] sts rem on main bed. K 26 rows. Transfer rib sts on to corresponding main bed Ns slightly to the right **. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP and finish to correspond with first side to **, reversing shaping and reading left for right.

RIGHT SHOULDER

Lower ribber. * Push Ns to UWP with sts behind the latches. With wrong side of right back shoulder facing, replace sts into needle hooks. (There will be 2 stitches on every alt WY stitch so be careful to pick up both of them. They will go on to a needle which already holds 2 stitches.) Push Ns back to WP, knitting one set of sts through the other. Using MT, K 1 row. Cast off *.

NECKBAND

Push 146 [158, 170] Ns to WP. With right side facing, pick up 33 sts down left side of front neck, 26 [32, 38] sts across front neck, 33 sts up right side of front neck and 54 [60, 66] sts across back neck — there will be 2 stitches on every alt WY stitch so be careful to pick up both of them — and place on to Ns. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 26 rows. Transfer sts for st st. Using



BACK

With carriage at right and using MY, cast on 166 [180, 196] sts at centre of machine in 1x1 rib as in Diagram 1. K 5 tubular rows. Carriage is at right. Set main bed to knit and ribber to tuck from left to right for English rib/Half Fisherman's rib. Set RC at

A = 55 [60, 65] cm E = 18 [20, 22] cm
B = 6 cm F = 10 cm
C = 38 cm G = 24.5 cm
D = 26 cm H = 52 cm



MT, K 1 row. Using WY, K a few rows and release from machine.

LEFT SHOULDER

Push 56 [60, 65] Ns to WP. With right side of left front shoulder facing, replace sts on to Ns - there will be 2 stitches on every alt WY stitch so be careful to pick up both of them. Work as for right shoulder from * to * but read left for right.

SLEEVES

With carriage at right and using MY, cast on 74 sts at centre of machine in 1x1 rib as in Diagram 1. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 26 rows. Set machine and arrange Ns as in Diagram 2. 74 sts on main bed. Set RC at 000. K 1 row. Using MT/MT, K 1 row. Shape sides by inc 1 st on main bed at each end of next and every foll alt row until there are 88 sts on main bed, then on every foll 4th row until there are 156 sts on main bed. K 5 rows. RC shows 156. Transfer rib sts to main bed. Lower ribber. With wrong side facing, pick up sts along armhole edge between markers and place on to Ns with shoulder seam at centre 0. Using MT+1 and MY, K 1 row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Wash and dry.

MAKING UP

Join side, sleeve and neckband seam. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Pull up the separate length of MY at start of 'V' pattern detail, so that sts become the same length as the rest of the knitting. Fasten off the ends. Sew a length of woven ribbon or tape across shoulders and back neck seam.

QUESTION TIME

TIPS FOR KNITTING FABRICS

Today we start off with an enterprise that could have ended in the 'bag of failures' but, because of the ingenious ideas of Barbara, it ended in a success story.

Pat Coulston

Barbara had knitted a jacket in double jacquard, but unfortunately it did not fit as well as she hoped. The back tended to 'poke' outwards and was all wrong. She pondered and thought the problem over until she came up with an idea. She would cut out the excess at the back!

She tacked from the bottom to the top (leaving the hem at the base exactly as it was), taking in more material, in a diagonal line, until she got to the top. When she was happy with the fit, she drew a line (with a long ruler) just where she wanted to sew and then sewed a straight seam. After that, she cut off the excess material and neaten the frayed edges. The result of this sewing was excellent and Barbara now has a superb jacket.

TO NEATEN FRAYED EDGES

This manoeuvre can be a bit tricky, especially if the cut edge is a bit bulky and frayed. One method to make it look neat is to enclose it completely in a knitted binding.

This can be made either in every needle rib (if you are using fine yarn) or in stocking stitch if the yarn is thicker.

Cast on over about 11 or so needles and knit and knit and knit! Do more than you think you need. Take this 'worm' to the ironing board and steam press it very flat. Unravel it to the correct length, pick up the

stitches with a knitting needle and cast off the stitches by hand. This binding can then be stitched over the seam, using tiny stitches so they do not show.

Whilst slightly touching on the subject of 'Sew and Cut', may I share with you what we are doing in one of our Knitting Clubs? This involves the Duomatic 80 Club, but could be done with any group. Most of the members are experienced machine knitters who have been attending our Club for many years, so we were looking for a new angle to what we would be doing for a while. We arrived at our particular solution because all the members had sewing machines and were interested in dressmaking - although some would admit to being not very experienced at this. This was no problem, as what we planned to do, does not involve advanced work.

We decided to make our own material and make a garment from it, using a commercial dressmaking pattern. This is really what you would do if you went on one of the excellent 'Cut & Sew' courses with Pam Turbett. The big difference here is that we have no expert dressmaker to help! However, we are going to keep the garments simple and see what we can achieve.

At the first Club of this ses-

sion, we looked at various yarns knitted in every needle rib, in a textured fabric and in two, three or four colours in a row jacquard. It is good that I have lots of different - no, not merely lots... loads and loads! of different types of yarn, so we could experiment.

We steam pressed all our samples thoroughly and then pondered them, discussing what worked and what might work with a tighter/lower stitch size. It took ages to do this and was great fun. Finally we selected one yarn (actually it was a mixture of two) we liked and then worked on getting a stitch size that looked really good. This involved a bit more knitting and more steam pressing.

The next thing was to make a tension swatch in this yarn, at the selected stitch size, steam press it and take the measurements. The dress-making pattern could then be purchased which would indicate how much material will need to be knitted. We'll work out how many stitches to cast on and roughly, how many rows to knit.

There were just a couple more things we did at the first session. We looked at the actual 'making' (knitting) of the material.

The main thing to do is to put a 'marker' in the material every 50 rows. The reason for this is, so that you can match the sides of the material exactly when you come to steam press it.

MARKING END STITCHES ON A DOUBLE BED MACHINE

Break off a long length of contrast-coloured yarn. Thread it up into a double-ended bodkin. Pick up a loop of the edge stitch and pull the contrast yarn through. Thread the two ends of the contrast yarn into the bodkin and thread the bodkin down between the two beds. Make sure the yarn is not caught up.

MARKING STITCHES AT CENTRE OF THE KNITTING

Thread up the double-ended bodkin with contrast yarn. Pick up the heel of the required stitches. Pull the yarn through this heel and put the two ends into the double-ended bodkin. Push the double-ended bodkin down between the beds. Make sure the yarn is not caught up on a sinker post. This method is good for 'marking' stitches for a tension swatch.

If you are going to make a skirt, it is best to avoid bulky hems. You can do this by knitting a 'neat edge' at the bottom of each length required.

TO MAKE A NEAT EDGE

Knit the zig-zag row as usual. Set the machine for circular knitting and knit two rows. Stay in circular knitting and continue to knit, increasing the tension by two dots every row, until the tension is about 5½ x 2 and continue to knit about eight rounds or 16 rows. Check that the handle is down, set carriages to normal and knit one row at lower stitch size over all needles. Continue in every needle rib.

On completion, we will fold the material in half lengthways and oversee the two edges, all the way down, matching the markers very accurately.

Before the members come back next month, they will have steam pressed their fabric thoroughly.

STEAM PRESSING THE FABRIC

Steam press one side, let it cool and turn it over and steam press the other side. Do not press the fold too hard, as you do not want a crease all down the fabric. On completion, when the material is opened out, this light crease can be steamed out.

So, next month, they will bring in their material – all steam pressed, plus the dressmaking pattern chosen. Next step – next month!

Now I want to share something with you which is very interesting. At our classes we are studying and knitting Half Fisherman's Rib. Before these classes start, I go to each member's house to

examine the ribbing attachment, to make sure the height and alignment are correct. However, there was one member, Jill, who was away, so I did not get to her house. For our first lesson, we looked at 1x1 rib; Jill brought over her sample and it was a bit of a mess!

There were stitches dropped all over the place, so I went speeding round to her house after class. I checked the height of the ribber and that was all right. I checked the alignment and that was also fine. Then I looked at her needles... they were in a terrible state! Some were actually bent, some had damaged hooks and some had damaged latches!

To examine the needles thoroughly, I worked as follows:—

I brought all the needles right out to holding position and examined them, to see if they were all straight. They were not – some bent to the left and some to the right! I changed each one that was 'leaning' right or left.

Next, I tested the latches. I pushed all needles to holding position. With the sinker plate removed, I took the carriage slowly to the other end. I put back to non-working position all the needles whose latches were 'standing up'. I took the carriage back. Again, I took back to non-working position any needle that had a latch standing up. I pushed all needles to holding position and opened all latches. I took the carriage to the other end and continued like this, as many

as ten times, taking the needles back to non-working position when the latch remained sticking up after going across with the carriage. The needles remaining, which have not been put back to non-working position, are suspect.

I examined each latch with my fingers by opening it and pushing it flat. I was looking to see if it gave any resistance. By bringing it forward and taking it back again, I could feel if it was 'sticking'. If it is, this means the latch is damaged and this needle must be discarded and a new one put in its place. This simple test will sort out the needle latches. The damaged and slightly damaged ones have to be thrown away – do NOT try to revive them! I would not like to say how many latches were damaged on Jill's machine!

After this was all completed, I knitted another test swatch and produced a perfect piece of 1x1 rib! Damaged needles give more problems in machine knitting, I think, than anything else. The trouble is that not only do the damaged needles give problems, but they also seem to infect those nearby!

I have been asked if you can weight single bed work with the ribber cast-on comb and the answer is, of course, yes. Two ways come immediately to mind.

METHOD ONE

Arrange needles for every needle rib. Knit the zig-zag row as usual. Put on the ribber comb and weights. Knit

the two circular rows, as usual and continue in circular knitting, increasing the tension every two rows by a couple of dots till you get to the stocking stitch tension. Knit about ten circular rounds, 20 rows, finishing by knitting the last row on the main bed. Release the ribber. Take it across and back and all the ribber stitches will drop off, but the main bed stitches will still be firmly on their needles.

Continue to knit as required, probably knitting one row with the nylon cord, so that this waste yarn can be easily removed on completion.

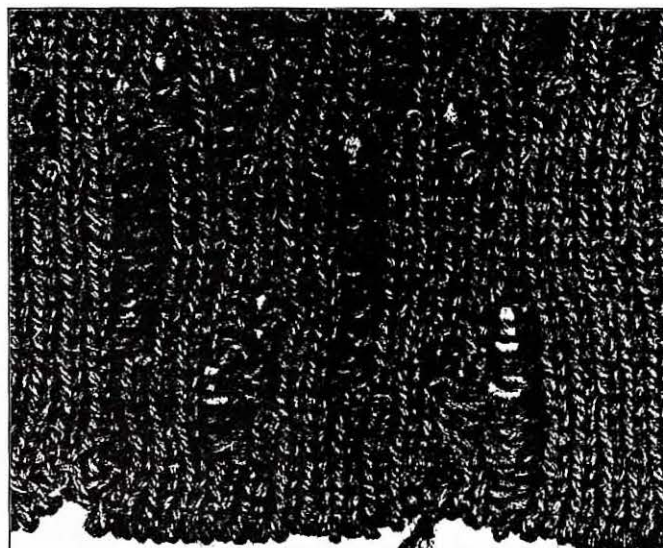
METHOD TWO

Knit the zig-zag row. Insert the cast-on comb and bring it up between the beds as usual but make sure the teeth of the comb come up opposite the main bed sinker posts. Release the ribber carriage and take it across and back. Reconnect it to the main carriage, increase the tension by two dots, knit one row and put on the weights. Increase the tension by two dots, knit one row, raise the tension to main tension and knit about four more rows. Knit one row with the nylon cord, if required, then continue to knit.

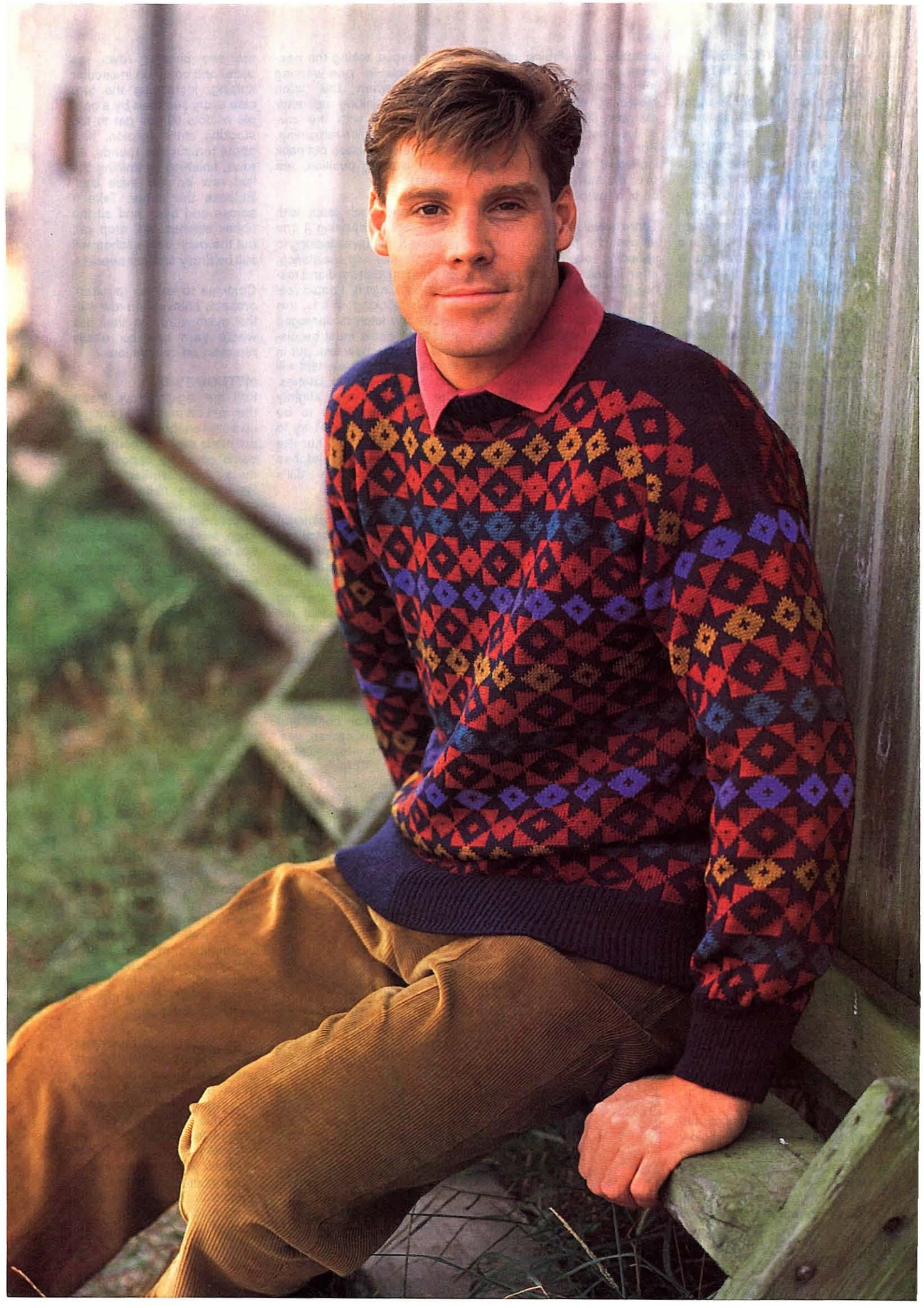
If, however, you want all the main bed stitches to drop off, keeping the stitches on the ribber bed only, follow the instructions above, but bring up the cast-on comb, with the teeth opposite the ribber bed sinker posts. This method, of course, gives you open stitches at this end of the work.

Finally, I was very sad indeed to hear of the recent death of Jo Beedles. Those who were machine knitting in the seventies and eighties will remember Jo well. She worked for Swiftknitters in Portsmouth and was a colleague of Peter Welsh who had, for many, many years, a shop in Fratton, Portsmouth.

Many knitters will remember his excellent knitting events and superb fashion shows, where many of Jo's suits and garments graced the cat-walk. Jo also wrote for the Swiftknitter magazine – her patterns were always so clear to follow, a joy to knit and a real encouragement to all. So, thank you Jo, for all you did for all machine knitters.



JILL'S SAMPLE – HOW NOT TO DO IT!



Designed by

GEMSTONE FAIR ISLE

8

Judy Dodson

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sport 4-ply Wool. (Yarn Guide No.11.)

1 x 500 g cone in Ink (MC).

1 x 500 g cone in Tomato (A).

1 x 500 g cone in Mustard (B).

1 x 500 g cone in Teal (C).

1 x 500 g cone in Purple (D).

GARMENT WEIGHT

Finished garment in third size weighs 575 g.

The fibre content of this yarn is 100% wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 93 [103, 113, 123] cm, 36½ [40½, 44½, 48½] in.

Length to shoulder 67 cm, 26½ in.

Sleeve seam 48½ cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

to UWP and finish to correspond with first side reversing shaping.

SLEEVES

Push 87 [95, 103, 111] Ns at

centre of machine to WP with extra N at right. Insert card and lock on 17th row. Using MT and WY, cast on and K a few rows ending with carriage

at left. Using MC, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt. K 11 rows. Shape sides by inc 1 st at each end on next and every foll 5th row until there are 135 [143, 151, 159] sts. K 17 rows. RC shows 144. Cont in st st. Using MC, K 1 row. Using MT+1, K 1 row. Cast off with a latch tool.

CUFFS

Push 65 [69, 73, 77] Ns to WP. With P side of Sleeve facing, replace sts on to Ns dec evenly. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 30 rows. Using MT+2/MT+2, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

NECKBAND

Join right shoulder seam. With carriage at right and using MC, cast on 140 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 14 rows. Transfer sts for st st. With P side facing, pick up 63 sts across back neck, 30 sts down right side of front neck, 17 sts across front neck and 30 sts up left side of front neck and place on to Ns. Unravel WY. Using MT+2, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

FAIR ISLE PATTERN

K 15 rows MC/A, 9 rows MC/C, 15 rows MC/A, 9 rows MC/B, 15 rows MC/A and 9 rows MC/D. These 72 rows form pattern.

BACK

With carriage at right and using MC, cast on 151 [167, 183, 199] sts at centre of machine in 1x1 rib with extra N at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. Insert card and lock on 17th row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 207 rows. RC shows 208. Cont in st st and MC *. Using MT-1, K 6 rows.

SHAPE SHOULDERS

Cast off 7 [8, 10, 11] sts at beg of next 4 rows, 7 [9, 10, 11] sts at beg of next 4 rows and 8 [9, 10, 12] sts at beg of next 4 rows. Using WY, K a few rows over rem 63 sts and release from machine.

FRONT

Work as for Back to *.

SHAPE NECK

Push 84 [92, 100, 108] Ns at left to HP and cont on rem sts for first side. Using MT-1, K 1 row. Cast off 10 sts at beg of next row, K 1 row. Cast off 6 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row.

SHAPE SHOULDER

Cast off 7 [8, 10, 11] sts at beg of next row, 2 sts at beg of next row, 7 [8, 10, 11] sts at beg of next row and dec 1 st at beg of next row. Cast off 7 [9, 10, 11] sts at beg of next and foll alt row. K 1 row. Cast off 8 [9, 10, 12] sts at beg of next row, K 1 row. Cast off rem 8 [9, 10, 12] sts. With carriage at right, push 17 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP

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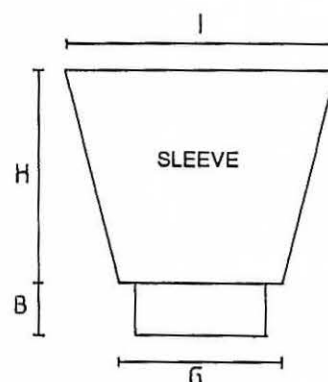
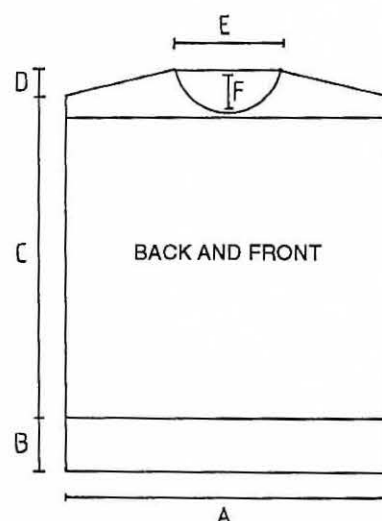
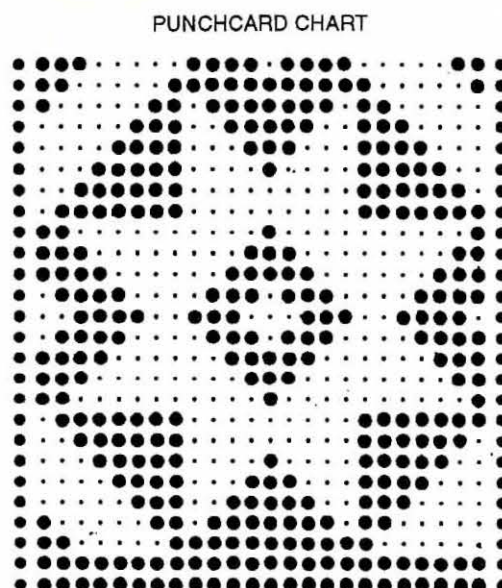
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A = 47 [52, 57, 62] cm
B = 8 cm
C = 59 cm
D = 3.5 cm
E = 20 cm
F = 5 cm
G = 27 [29.5, 32, 34.5] cm
H = 40.5 cm
I = 42 [44.5, 47, 49.5] cm

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TEACH-IN

KNITTING GARMENTS Part 1 – Welts

This month sees the start of a new series of Teach In as I return after my break. In this series I shall be concentrating on the various parts of a garment and the different ways in which they can be knitted. The articles will be a mixture of techniques for improving basic methods and different ways of doing things to add variety to your knitting. I hope that both beginners and the more experienced will find something of interest.

Ann Kite

The obvious place to start would seem to be welts and hems, since that's usually the part of the garment that gets knitted first. This month I'm concentrating on basic welts, both single and double bed and how to get the best possible finish for these trusty basics!

There are three main points to consider when knitting both mock ribs and true ribs – the needle arrangement, the tension and the finishing.

MOCK RIB HEMS

Many knitters don't like mock rib hems. However, like all knitting, they can be done well or badly.

The Needle Arrangement

Most manuals these days show a 1x1 mock rib. I don't find these very successful. I think that when completed they tend to look rather like loose stocking stitch, at least they do when I knit them! I find I get a much better result with a 2x1. A 2x1 mock rib is knitted with two needles in working position, one out of work, see Fig.1a.

The Tension

When knitters complain to me about loosely knitted welts I suggest they should try knitting them at tighter tension. That is, they should try a lower number on the tension dial. 'But the manual (or maybe it's the pattern) said main tension minus two', they say. However you don't have to do what the manual says if you don't like the result!

I think patterns and manuals have to be written so that when the instructions are followed the writer can be sure that, whatever machine, yarn or main tension the knitter is using, the machine will knit. This means giving a tension for the welt that is on the loose side.

When planning a garment, knit samples of welts at different tensions to see which gives the result you want. If you tighten the tension too much, that is, have too low a number on the tension dial, the machine will refuse to knit properly. If that happens, try again with a slightly looser tension – that is, with a higher number on the tension dial. You'll soon get to know what

is the most likely tension for the yarns you use most – though always check-knit before launching into a garment. Don't forget that when thinking about tensions, the ply of the yarn is not the only thing to take into consideration. Colour and fibre content can alter the tension needed considerably.

PATTERN FOR A MOCK RIB HEM

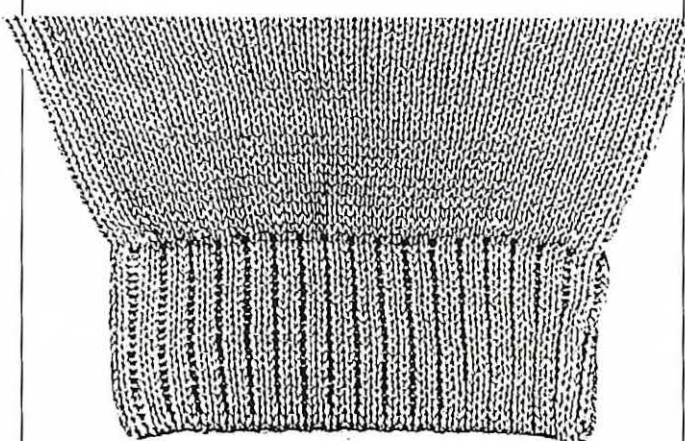
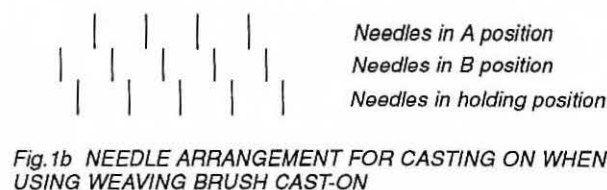
Figures in brackets refer to chunky machines. MT is main tension – that is, the tension that you would use for stocking stitch for the yarn you are using.

- 1) Arrange the needles as in Fig.1a or Fig.1b according to the cast-on you wish to use.
- 2) Set the carriage for stocking stitch. On Silver Reed punchcard machines and the 860 and 890 electronics, put the side levers in the forward, O position.
- 3) Using waste yarn and MT, cast on and knit 8 (4) rows.
- 4) Knit one row with the nylon cord.
- 5) Change to main yarn. Knit one row at MT.
- 6) Knit 19 (9) rows at as tight a tension as the machine can manage. This will be around tension 2 or 3 for a 4-ply yarn on a standard gauge, or tension 0, 1 or 2 for a fine chunky yarn. I mean a yarn that's fine for a chunky yarn of course!
- 7) Knit one row at MT+1. This is the fold row.
- 8) Knit 20 (10) rows at the same tension as in step 6.
- 9) Bring the non-working needles to working position.
- 10) Turn up the hem by picking up the loops from the first row knitted in the main yarn and placing them on the needles. Bring all the needles to holding position. (This makes the next row easier to knit.) Leave the holding levers in the knit position.
- 11) Knit several rows at MT.
- 12) Pull out the nylon cord. The waste yarn falls away.
- 13) Carry on knitting. Knit at least 40 (20) rows before stripping off the knitting. If you don't have enough stocking stitch knitting following the hem, you won't be able to practise finishing the hem properly.

Points to watch

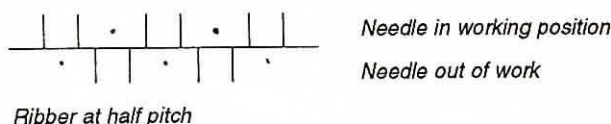
At step 10, for every two loops to be picked up you will have three needles in working position. Two of these

Fig.1 2X1 MOCK RIB



MOCK RIB HEM

Fig.2 2X2 RIB FOR FINE YARNS



LATCH ON

EVEN MORE BITS AND PIECES

Last month I was concentrating on techniques which I hope were of help to new knitters. So here are a few more 'Golden Oldies'.

Joan Lafferty

CASTING OFF

We had only got round to various ways of casting on last month when space ran out. So this month, I am going to consider casting off. I must say that I very seldom cast off at all! On a drop shoulder garment I only cast off the top of the sleeve.

A few months ago I described how I do this with the help of the ribber, but I am considering new knitters without ribbers at the moment. So this is how to do it without the ribber. It involves the latch tool and requires good, big stitches, so tension ten is not really large enough. Instead, knit through each stitch by hand, making large loops. Only practise will tell how large. It's a long-winded job, but, I promise you, worth it in the end.

Now push all the needles out as far as they will go – this is known as 'holding position'. Insert the latch tool in the first stitch and pull the stitch off the needle carefully, until the stitch is behind the latch of the tool. Then pull the second stitch through the first and so on to the end. This gives a much neater edge than the method in the books, which involves putting the first stitch on the second needle, putting the yarn in the curl of the needle and pulling back.

Working all along the line in this way gives a cast off edge with holes between the stitches if it is done loosely. I know some people recommend

casting off 'round the gate pegs' to give a loose edge. I have never quite discovered how to do this – to tell the truth, because I don't want to! I have seen gate pegs damaged by too much pulling of yarn; consequently tuck stitch, for example, will not knit off properly. So to my way of thinking, if I don't use the procedure, I won't damage the gate pegs!

VARIATIONS

One variation on the theme of putting one stitch on the next needle produces a very effective finish. This time, take the second stitch and put it on the first needle. Lay the yarn in the hook and pull back, making a stitch – it is simple to make a loose stitch by pulling back just that little bit more.

Now take the stitch just made and put it on the empty needle. Again, take the second stitch and put it on the one just made. It involves a little more movement of stitches, but produces a neater cast off edge.

KNITTING A STOLE

Talking of cast-off edges, I have just made a stole using a two-ply equivalent yarn. This was done in tuck stitch, with certain needles out of work. (For those with Brother electronic machines, it was pattern 288 in *Stitchworld*.)

Since I was making a stole, obviously I was not starting with a welt, so had to produce a neat cast on. I chose the 'crochet' method I described

last month. Since certain needles were out of work, it meant that, in some cases, I cast on across a gap. It was quite easy to make a long stitch, with the added bonus that I had a nice hole to take the fringe when I came to do it!

Casting off also needed to be done loosely. I could have followed the method described above, taking the second stitch on to the first needle. Then it would be necessary to leap across the non-working needle. This can be achieved by working a chain stitch with the latch tool and placing it on the empty needle.

Had I been using a robust yarn like, say, four-ply acrylic, I should have used this method. However, since I was using very fine yarn, I wanted a more substantial edge to take the fringe. So, I pushed all the non-working needles into work, knitted one row at the main tension (which was five), then one row at tension ten and cast off with the latch tool. This also gave me holes where the non-working needles had been – again useful for the fringe.

MAKING A FRINGE

Someone is now asking, 'how do you do a fringe'? So, for that one reader, here's how! Decide how long you want the finished fringe to be, then cut lengths of yarn twice this depth plus about an inch.

I find it best to wrap the yarn around something suitable – in my case, the long edge of a diary. I have found from experience that it is simpler – in the long run – to wrap, cut and insert one strand of fringe, rather than cutting lots. Cut yarn has a life of its own, usually all over the carpet!

Push the latch tool through the hole, fold the cut ends in half and put the fold into the curl of the tool. Pull through the hole, making a big loop, which you put behind the latch.

Take the two ends of yarn, put them in the curl of the hook

and pull back through the loop. One section of fringe is now complete! I find this a boring job, so keep it for a time when I am listening to the radio, or a programme on television that can be 'heard but not seen', except for the occasional glance!

KILLING ACRYLIC!

I should have told you that before inserting the fringe, I 'killed the acrylic'. This means ironing the whole thing with a hot iron on steam setting. This spreads the work flat, making it thinner, so that the knitting drapes beautifully. It is not possible to undo the 'killing', so care has to be taken to get it right.

This is a technique we use for sideways knitted skirts. My method is to mark the ironing board with a Biro to give the length I need and press to the line. In the case of the stole, I didn't bother to make a mark, just used my eye to ensure that the sides were not wavy.

It would not have mattered if they were slightly out of line – but on a skirt, it would matter a lot! It is a bit nerve-racking to put a hot iron on acrylic material – and we all know you never do this to a jumper, don't we! So, I started on the tension piece, to give me confidence. All my guesswork went well and I was very pleased with the result – as was the recipient.

This inspired me to make a summer cardigan using the same yarn and stitch. I must mention that tuck stitch knits up wider and shorter than stocking stitch, so it is necessary to calculate stitches and rows carefully. Of course, should you be using a charting device, all this is solved for you.

It's never worth trying to knit tuck or slip stitch using a stocking stitch pattern, because you will end up with a garment that will only fit an obese dwarf, not a human being! So, since the tuck stitch is going to be wide,

it follows that a normal rib – or mock rib – would pull in at the waist.

To solve this, I used a plain hem. Since I have a ribber, I merely continued knitting the circular rows that we start with anyway, changing the tension to 3/3 after the first couple of passes. (Anyone without a ribber must be wondering what on earth I am talking about!) So, if you don't have a ribber, just knit an ordinary hem, without transferring for mock rib.

PREVENTING A HEM FROM CURLING

Here's a tip for you. A hem at the beginning of the garment will sometimes flare outwards. So, start with waste yarn, knit the tuck stitch to the required length and so on. When the work is off the machine, pick up from the open stitches and knit the hem downwards.

To alleviate the curl even more, knit the first part of the hem in your chosen tension, then knit one row at tension ten to make a neat fold line. Then reduce the tension used for the first part by one whole number and knit the requisite number of rows before taking off on waste yarn.

You may be wondering why I did not suggest turning up the hem on the machine. This is because, done on the machine, it will create a heavy line between hem and garment. Remember, we are

knitting a fine garment, so it would be much better to catch down the open stitches on the inside when making up the garment.

BUTTONHOLE BANDS

Then I had to consider the buttonhole band. I used my ribber, set up for not one plain and one purl, but for full needle rib. It's not quite like the cast on hem, but produces a nice close band. Without a ribber, most new knitters will probably knit a stocking stitch band, working from South to North, as it were.

Here's another tip – leave one needle out of work in the middle. This makes it much easier to see where the buttonholes are to come and it also makes a natural fold which is useful when sewing the band on to the garment.

The band I prefer is knitted sideways. Some knitters pick up the stitches; I prefer to knit the band then put the garment on to this. Estimate how many needles are required from the bottom edge to one shoulder, then decide how deep the band is to be. Personally, I like to have my joins on the shoulders, rather than in the middle of the back of the neck; this often means knitting three bands, unless the garment is small, when I can knit one band from bottom to shoulder and another going round the back neck and down the other side.

The method I use is Mary Weaver's – as described on page 59 of her book *Machine*

Technology & Patterns. Mary suggests knitting 18 rows, but I find this a bit large, so I am going to work on an eight-row band – that is, knit eight rows, followed by one row at tension ten, then another eight rows, making 17 in all.

Start with waste yarn, then knit four rows. Mark the needle bed with a pencil where the buttonhole stitches are to go. It's easy to calculate on the numbered strip! I am going to use four stitches for my buttonhole, so knit each set of four with an end of waste yarn (by hand).

Knit another four rows, followed by one row at tension 10 then another four rows. Push out the buttonhole needles plus one extra at the left – making five needles altogether.

Now, using the transfer tool, pick up the main yarn loops above the waste yarn on to these needles. You now have two loops on the needles.

It is necessary to separate these loops, putting the back one behind the latch and pulling the front one through it. I find that using my finger nail to separate the stitches works well.

Now, working from the right, put the second stitch on to the first needle and knit it through as above. Put the stitch back on to the second needle and put the third stitch on it. Continue to 'cast off' in this way until there are four empty needles.

Now pick up the loops of the main yarn below the waste and put them on the empty needles. Knit the last four rows, then pick up the stitches from the beginning of the work. Knit one row at main tension, then pick up the garment on to the needles. Knit one row at tension 10 and latch off.

By turning up the hem and knitting one row, you have what looks like a garter stitch row between the band and the garment and it gives a nice finish. I use the same technique on 'V' neck garments – without the buttonholes, of course!

It sounds a lot of work, but once mastered these buttonholes are a joy – they don't need fiddly finishing off when sewing up and they stand up to wash and wear excellently.

I hope I have been of some help to newcomers. If the old hands have stayed with me to the end, maybe I have given them something to think about.

As one student said to me when I was demonstrating 'holding' shoulder stitches instead of casting off, 'well, I've been knitting for 25 years and I've never seen that done before'. I sometimes think the old hands like me get so carried away with our electronic machines and our computer programmes that we forget some of the good old basic stuff!

The Woolleys

by Doug Baker



yarns is racked one and a half pitches. The half pitch is achieved by changing the pitch lever. The full sequence is shown in Fig.2 and Fig.3.

The key to success is to look at the needles on your machine. Are they where they should be at each stage?

Tension

If the welt is too loose generally, as for a mock rib, try knitting at a tighter tension than the manual perhaps suggests. The first row and the three circular rows can usually be knitted at tension 0, or less than 0 on chunky machines.

The body of the welt should then be knitted at a tension that gives the result you want. This can be as low as tension two on both beds, when knitting a 1x1 rib with a 4-ply yarn on standard gauge machines, or even 0 with a fine chunky yarn on a chunky.

Experiment and see which tension gives you the result you like. If the cast-on edge is too loose or wavy, as shown in Fig.5a, you can knit in a gathering thread, see Fig.5b, which can be used to arrange the cast on edge neatly. The welt is then steamed to set it and the gathering thread removed, see Fig.5c. Try this with a 1x1 rib first.

GATHERING THREAD CAST ON

- 1) Arrange the needles for a 1x1 rib.
- 2) Knit the first zig-zag row in the usual way. Insert the comb and weights.
- 3) On Silver Reed and Brother machines, free the ribber carriage and pass it across the ribber bed. The loops are stripped off the ribber needles. Pass the ribber carriage back to join the main carriage. On Toyota machines, to strip the ribber loops off, push the ribber needles to holding position and back to working position, with a needle pusher.
- 4) Knit a second zig-zag row.
- 5) Knit three circular rows.
- 6) Knit the welt at the tension of your choice. Remove the comb and weights and strip the knitting from the machine.

Finishing

Pull the gathering thread from the looped end, but don't pull

it right out yet. Arrange the edge of the welt neatly. Steam the welt, allow it to cool and dry and then pull the gathering thread right out.

Whichever way you knit a welt with the ribber, the comb and weights have to be inserted after the first pass of the carriage and they stretch that first row. When using the basic cast-on method, the first row knitted is the first row of the finished welt. When using the gathering thread method, the first row is the gathering thread and this is discarded during finishing. The second row that's knitted is the first row of the finished welt and the stitches of the second row are not stretched by the comb and weights. This also improves the appearance of the finished welt.

The gathering thread method can be used with the 2x2 welts, but there is a special precaution to take with these. When casting on a 2x2 welt, after the first row the yarn forms an irregular zig-zag between the beds, see Fig.4. When inserting the comb, each V on the ribber bed must have at least one point of the comb in it, see Fig.4. This is also true when knitting a 1x1 rib, but it then happens automatically. If you have a Silver Reed or Brother machine and your welt still isn't firm and neat after attending to the needle arrangement, tension and casting on method, you should check the height of the ribber relative to the main bed. If it is too low your ribs will be loose, whatever else you do.

This month I've concentrated on improving the finish of basic welts, but this will only take you so far. So, more about this next month.

Footnote

The mock rib techniques I've written about here are on my beginners' video No.1. The 2x2 welts and the gathering thread cast on are on video No.7C. Checking the height of the ribber is on video No.7A. All the videos can be bought or hired from: AKES. Tel:- 01-544-350-627.

KALEIDOSCOPE

Designed by Janet Mew

RIBBED SKIRT

9

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in Lichen (MY).

Elastic or Petastretch to fit waist.

GARMENT WEIGHT

Finished garment in first size weighs 295 g; second size weighs 365 g.

The fibre content of this yarn is 100% acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU. Tel: 01282 79811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit hips 92-102 [102-112] cm, 36-40 [40-44] in.

Actual size 98 [107] cm, 38½ [42½] in (but will stretch).

Length 64½ [67] cm, 25½ [26½] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

27 stitches on main bed and 37 rows to 10 cm, 4 in measured over rib pattern (tension dial setting approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

- a) We used ribber side of knitting as right side of garment.
- b) Weight work carefully throughout and add side weights when long enough, to ensure that all side stitches knit off properly. (For original, 3 large weights were used plus 1 small weight each side.)
- c) On Brother machines - cast on with ribber slide lever on II, knit with slide lever on I.

This month's Kaleidoscope spotlights a delightful ribbed skirt in 4-ply, designed by reader Janet Mew.

It was a fall which damaged her elbow, that started Janet off on machine knitting. Her hobbies had been dressmak-

ing and hand knitting but when she found that knitting painful, Janet bought a knitting machine, borrowed library books and found a new hobby.

She learnt to knit an accurate tension square and took the advice of one of the books,

'Don't just knit practice pieces – you will get bored with it, go ahead and knit a garment'. Janet says, 'I agree with this advice, it worked for me'.

Janet has had help from friends but is not a member of a club. She likes to learn from books and magazines and has as her reference, 'An Illustrated Handbook of Machine Knitting' by Janet Nabney.

She makes notes on each garment and, when punch-card knitting, makes a note of both knitted row and punch-card row every so often so that, she confesses, 'When I make a mistake (as I often do!), I have a row to unpick to – I've learnt a lot about stitch patterns from unpicking'.

Janet takes time to read and adjust written patterns to be sure of a good fit and spends plenty of time on sewing-up byhand for a neat finish.

Her dressmaking experience shows in this ribbed skirt design, where she combined features she liked from several patterns to get the required result. Here's her tip for making a really good job of inserting the 'Petastretch' waist elastic she used:

'I have a flat metal bar, an inch wide and an eighth of an inch thick, which I use for pulling mock rib into shape. It has a hole drilled at one end for hanging up. First I push the bar through the waistband to give it a good shape, then I sew the elastic to it at the hole and push the bar through again pulling the elastic behind it.'

Janet made a ribbed skirt for herself and another for a friend. Since they were both so pleased with them, she thought other readers might like to try her pattern and we are sure she's right!

RIBBED SKIRT

BACK & FRONT ALIKE

With carriage at right, Push 134 [146] Ns on each bed at centre of machine to WP for full needle rib/double rib. Using MT-5/MT-5 and MY, cast on. Using MT-4/MT-4, K 1 tubular row. Using MT-3/MT-3, K 1 tubular row. Using MT-2/MT-2, K 1 tubular

row. Carriage is at right. Set machine for full needle rib/double rib knitting. Dec 1 st on main bed so that both end Ns are on ribber. Set RC at 000.

Using MT+1/MT+1, K 2 rows. Transfer sts as in diagram 1. K 58 rows. Place a marker at each end.

Using MT+.../MT+..., K 60 rows. Place marker at each end.

Using MT+.../MT+..., K 60 rows. Place marker at each end.

Using MT/MT, K 30 [40] rows. RC shows 210 [220].

Using MT-1/MT-1, K 1 row. Transfer sts as in Diagram 2. K 10 [11] rows.

Transfer sts to ribber. Using MT+3, K 1 row. Using WY, K a few rows and release from machine.

WAISTBANDS (KNIT 2)

Push 106 [110] Ns to WP. Using MT+1 and WY, cast on and K a few rows ending with carriage at right.

Set RC at 000. Using MY, K 12 rows. Using MT+4, K 1 row. Using MT+1, K 12 rows. Make a hem by placing Loops of first row worked in MY on to corresponding Ns. Unravel WY when the work is completed. Using MT+3, K 1 row. With wrong side of Skirt facing, replace sts on to Ns decreasing evenly. K 1 row. Cast off loosely.

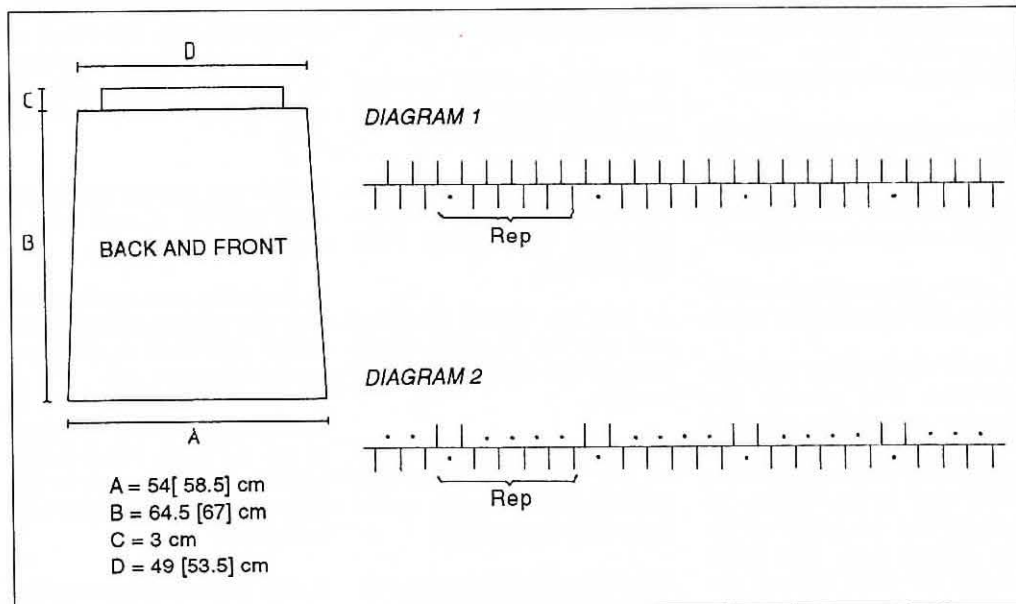


MAKING UP

Using markers as a guide, join side seams with a mattress stitch, leaving an opening in waistband. (Take in one stitch from ribber and half a stitch from main bed.) Insert elastic or 'Petastretch' into the waistband and join ends securely. Close opening.

WASHING

Wash garment very gently by hand and give garment a short spin. Hang skirt up from waistband to dry, preferably on a plastic skirt hanger. Sew the waistband of the skirt in two or three places to the hanger so that the rib pattern hangs straight.



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USING THE RIBBER – Part 4 Bands and Borders

What is the best type of neckband or edging for a ribbed garment? There are many different answers to this question, depending on the fabric and garment style and in this article Diane explores some of the options which are available.

Diane Bennett

ROUND NECKS

The choice of neckbands suitable for ribbed garments with round necklines is limited by the fact that the neckline is shaped by cut-and-sew. The neckband used should, if possible, enclose the cut edge of the garment. Even without stitching before cutting out the neck shape, the stitching of a band to the cut edge is sufficient to stabilise it, assuming that there is a reasonably large seam allowance inside the band.

The simplest neckband for this type of neckline is knitted to double the depth required, backstitched on the outside and slipstitched inside as follows:—

1. After cutting out the neckline shape, join one shoulder seam.
2. Hold the neckline up to the machine and assess the number of needles required for the band. It is helpful to pick up the neck edge at both ends and in the centre, to ensure that the band will be the correct size. The fabric should be held against the sinkers, but not pulled tightly.

3. Set the needles to the correct type of rib to match the welt. Cast on and knit double the number of rows required for the band depth, using a tension about two numbers tighter than main tension.

4. Transfer all stitches to the main bed and increase to main tension. Knit three rows, increase the tension by one number, then knit one row.

5. Using contrast sewing thread, knit one row – knit this row slowly and carefully.

6. Change to waste yarn and tighten the tension. Knit about 20 rows, then remove from the machine.

7. Join the second shoulder and pin the stocking stitch rows of the neckband to the neckline.

8. Backstitch the neckband on the right side, then slip stitch the cast on edge inside to enclose the neckline.

A neckband knitted using this method is shown in Fig.1.

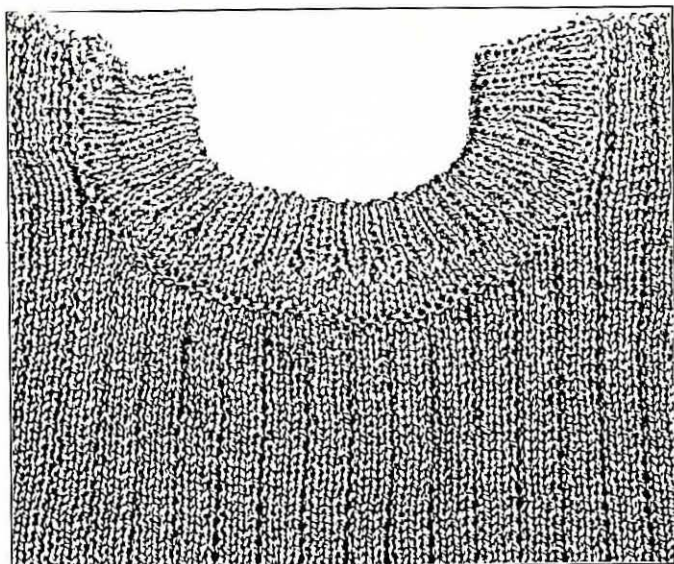


FIGURE ONE

The more traditional method of knitting a neckband for a round neckline shaped by cut-and-sew is to enclose the cut edge with two flaps of fabric, knitted either by circular knitting or as separate sections on the two beds. This can be rather bulky, but does have the advantage that the cut edge is very firmly enclosed. Using this method, it is also possible to knit a single depth band, which makes it possible to use the various ribbed edgings described later in this article.

1. Knit as for the simple neckline to the end of Step 3.

2. Set the ribber to slip in both directions. Main bed only will knit. Increase to main tension and knit three rows on the main bed only, then one row – main tension plus 1.

3. Break the main yarn, attaching the end to the ribber clamp. Set the main bed to slip in both directions, ribber to knit. Knit three rows at main tension on the ribber only.

4. Knit one row on the ribber with sewing thread, about eight rows waste yarn.

5. Break the yarn and knit one row with sewing thread, then about eight rows waste yarn on the main bed only.

6. Join the second shoulder of the garment. Pin the flap knitted on the main bed to the right side of the garment and backstitch.

7. Slip stitch the loops on the wrong side of the garment.

Although it is possible to knit this neckband using circular knitting, this method is better because the ends of the band are open. When knitting the two flaps, it is essential to follow the instructions carefully so that only a short section is knitted on each bed to avoid problems with weighting.

The inside flap, knitted on the ribber, is only three rows long. Make sure that the longer, four row flap, is to the outside before backstitching the band in place.

V NECKS

A band for a V neck garment can be knitted using either of the methods described for round necks.

Assess the number of stitches required for each section of the neckband – one side of the V for one section, one side of the V plus the back neck for the other section.

If using the doubled band, knit as described for the round neck, then backstitch in place. Slipstitch the folded band inside, then mitre the bottom edge of the band, folding the excess fabric inside and stitching very neatly.

The single depth band can either be mitred in a similar way, or shaped while knitting. To shape the band, work out the number of rows to be knitted in rib. A stitch will be increased on every alternate row, so cast on the number of stitches assessed for the band section, less half the number of rib rows to be knitted. Increase on every alternate row, using the wire side

hanger and a small weight and moving this up as necessary.

Using a stocking stitch band on a V neck makes the join much easier to shape and is also less bulky. This really is the ideal way to knit a band – it is not essential to use the ribber for the bands simply because the garment has been knitted in rib.

For a cut and sew neckline, the band is knitted and then attached to the garment edge, picking up the hem of the band to enclose the cut edge. The finished band is shown in Fig.2.

1. Using waste yarn, cast on the number of stitches required for the section of the band. Knit a few rows, then knit in the nylon cord.

2. Change to main yarn. Knit one row at main tension, ten rows at main tension minus one. To shape the band join, increase fully fashioned on every alternate row at the correct end of the band. Increase to a large tension for a fold row. Knit ten rows main tension minus one, then one row at main tension. To shape, decrease fully fashioned every alternate row.

3. Remove the band from the machine with waste yarn or a garter bar.

4. Pick up the neckline on to the needles, pulling the needles to holding position.

5. Return the band to the

machine, placing the stitches in the heads of the needles.

6. Using a long ruler (or a section of the garter bar) carefully close all the latches of the needles. Make sure that all latches are closed – even one open latch can cause a problem.

7. Using the long ruler, push all the needles back in one block, pulling the stitches of the band through the edge of the garment neckline.

8. Pick up the open stitches from the first row of the hem.

9. Knit one row, casting off loosely.

This band is neat and the fully fashioned shaping is easy to join, to give a firm attractive finish to the mitre. The only disadvantage is that the knitting has to be removed from the machine before picking up the neckline edge – but this is easy with a garter bar, since it is not necessary to turn the knitting when replacing it on the machine.

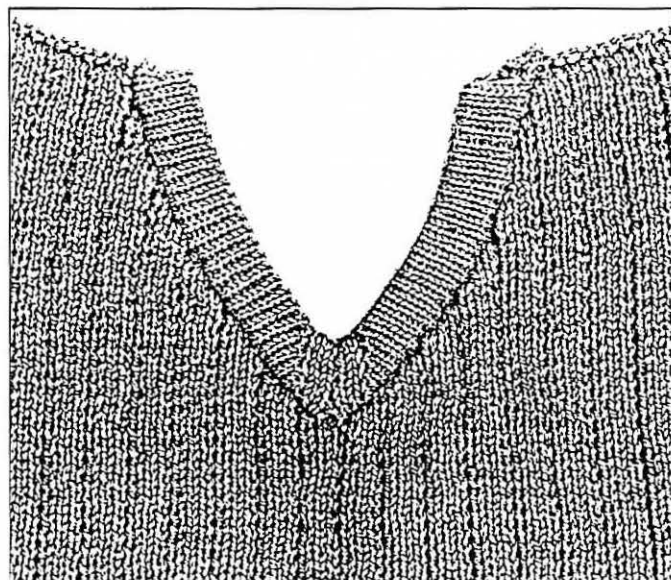
JACKET BANDS

Most of the methods described for neckbands can be adapted for use as jacket bands. Moreover, since these do not normally require cut-and-sew shaping, bands are very simple to knit.

If a vertical band is required, work as follows:–

1. Cast on the number of needles using either a rib to

FIGURE TWO



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*Designed by
Helen Rockell*

BACK

Push 98 [106, 112, 120] Ns at centre of machine to WP. Insert card on lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 85 [89, 99, 109] rows. RC shows 86 [90, 100, 110]. Place marker each end *. K 70 [76, 80, 86] rows. RC shows 156 [166, 180, 196]. Push 28 [31, 33, 36] Ns at left and right to HP. Using WY, K a few rows in st st over rem 42 [44, 46, 48] sts and release. Push 28 [31, 33, 36] Ns at right from HP to UWP. Using WY, K a few rows and release. Push 28 [31, 33, 36] Ns at left from HP to UWP. Using WY, K a few rows and release.

FRONT

Work as for Back to *. K 38 [44, 48, 54] rows. 32 rows

less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Push 56 [60, 64, 68] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 14 [15, 15, 16] rows. 28 [31, 33, 36] sts. K 17 [16, 16, 15] rows. Using WY, K a few rows in st st and release from machine. With carriage at right and using a transfer tool, push 42, 46, [48, 52] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping. Push rem 42 [44, 46, 48] Ns from HP to UWP. Push 15 [13, 13, 11] adjacent Ns at left and right from NWP to WP. 72 [70, 72, 70] Ns. Pick up sts along sides of neck and place on to empty Ns. Using MT-1 and MC, K 1 row. Using WY, K a few rows and release.

SLEEVES

Push 52 [56, 60, 64] Ns at centre of machine to WP.

HALLOWE'EN

10

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Texere 80/20 Wool/Nylon. (Yarn guide No.11.)
1 x 400 g cone in Black (MC).
Texere 20/80 Met.Poly/Viscose. (Yarn guide No.8.)
1 x 100 g cone each in Scarlet (A) and Mother of Pearl (B).

GARMENT WEIGHT

Finished garment in third size weighs 370 g.

The fibre content of 80/20 Wool/Nylon is 80% Wool, 20% Nylon; 20/80 Met.Poly/Viscose is 20% Metalised Polyester, 80% Viscose. For further information, please write to:- Texere Yarns, College Mill, Barkerend Road, Bradford, West Yorkshire BD3 9AQ. Telephone 01274 722191.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 56 [61, 66, 71] cm, 22 [24, 26, 28] in.
Actual size 64 [69, 73, 78] cm, 25½ [27½, 29, 31] in.
Length to shoulder 43 [45.5, 49, 53] cm, 17 [18, 19½, 21] in.
Sleeve seam 32 [33½, 35½, 41] cm, 13 [13½, 14, 16½] in.

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).
30 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 8).

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN

K 42 rows MC/B, 22 rows MC/A, 1 row MC, 23 rows MC/B, 2 rows MC, 42 rows MC/A, 22 rows MC/B, 1 row MC, 23 rows MC/A and 2 rows MC. These 180 rows form pattern.

Insert card and lock on 70th row. Using MT and WY cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and B in feeder 2/B. K 3 rows. Shape sides by inc 1 st at end of next and every fol 4th row until there are 60 [64, 68, 72] sts. K 3 rows. RC shows 20. Cont in st st and MC. Using MT-1, cont to inc on every 4th row from previous inc until there are 108 [118, 124, 132] sts. K 11 [5, 11, 25] rows. RC shows 124 [130, 140, 162]. Cast off.

WELTS

Push 98 [106, 112, 120] Ns to WP. Push alt Ns back to NWP. 49 [53, 56, 60] Ns in WP. With P side facing, pick up alt sts from lower edge, place on to Ns. * Using MT-3 and MC, K 12 rows. Using MT-5, K 1 row. Using MT-3, K 12 rows. Using WY, K a few rows and release*.

CUFFS

Push 52 [56, 60, 64] Ns to WP. Push alt Ns back to NWP. 26 [28, 30, 32] Ns rem in WP. With P side facing, pick up alt sts from lower edge of Sleeve, place on Ns. Work as Welts from * to*.

JOIN RIGHT SHOULDER

Push 28 [31, 33, 36] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 2 rows. Cast off loosely.

NECKBAND

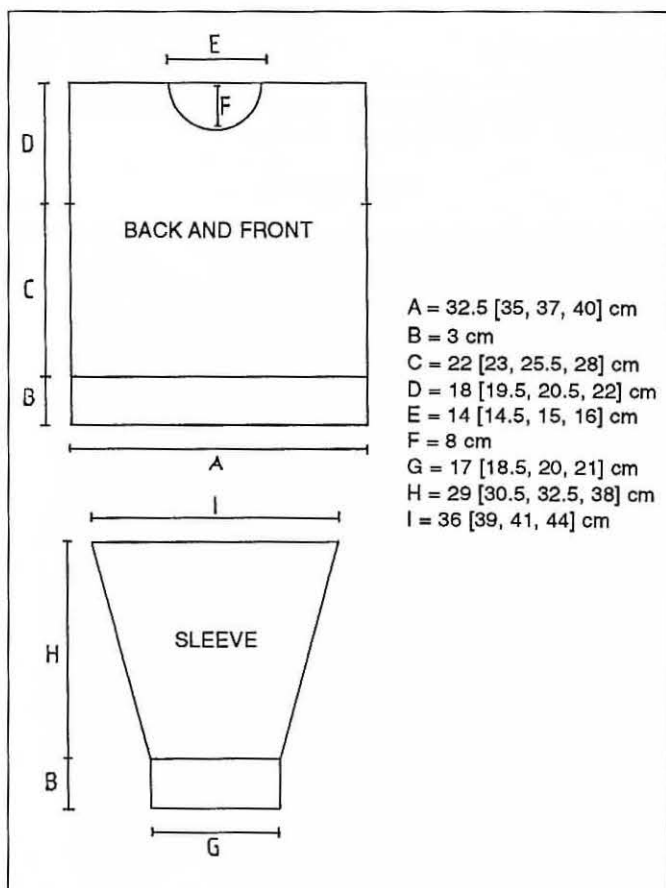
Push 114 [114, 118, 118] Ns to WP. Push alt Ns back to NWP. 57 [57, 59, 59] Ns rem in WP. With P side facing, pick up alt sts around neck edge and place on to Ns. Using MT-4, K 25 rows. Using WY, K a few rows and release.

JOIN LEFT SHOULDER

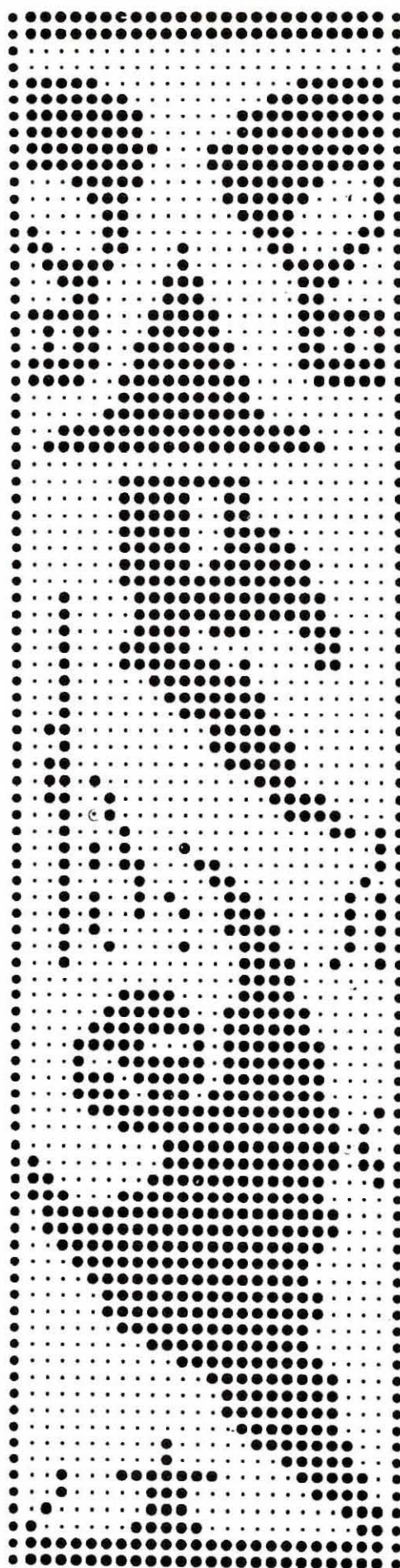
Work as for right shoulder, but read left for right.

MAKING UP WELTS, CUFFS AND NECKBAND

Thread a bodkin with MC. Pick up first st in WY of mock rib, folding band in half to inside, pick up a st on WY from garment. Pick up next stitch from mock rib then next stitch on garment. Repeat along the row, keeping a fairly loose tension. Join side, sleeve and neckband seams. Wash, pull into shape gently.



PUNCHCARD CHART





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match the welt or full needle rib (if using a fine yarn).

2. Break the needle rule while casting on, so that there is an extra needle on the ribber on one side. After completing the cast on, transfer the stitch from this needle to an extra needle on the main bed.

3. Join the band to the garment between these two plain stitches – this makes it easy to achieve a neat seam.

For a sideways knitted band, use stocking stitch and work as follows:—

1. Using waste yarn, cast on the number of stitches required.

2. Knit double the required band depth in stocking stitch at main tension minus one.

3. Pick up the open stitches to form a hem, then knit one row at main tension.

4. Pick up the garment edge evenly, knit one row and cast off.

these needles can be varied – be prepared to experiment with different needle settings.



1. Cast on and knit one rib row, using either full needle rib for fine yarns (H setting), or 1x1 rib for thicker yarns (P setting). Set the main bed to hold.

2. Push the needles marked x (every fifth needle) to holding position.

3. Knit two to four rows (more rows for finer yarn).

4. Set the main bed to knit needles back from hold, knit two rows.

The holding sequence can be repeated several times for a more pronounced scallop.

Fig.3 shows a scallop edge knitted using a fine yarn and full needle rib. The needles were held for four rows, and the holding sequence repeated once for a deeper scallop.

UNUSUAL RIBBED EDGES

Add interest to a fairly plain garment by knitting one of these unusual edgings on the band.

SCALLOP EDGE

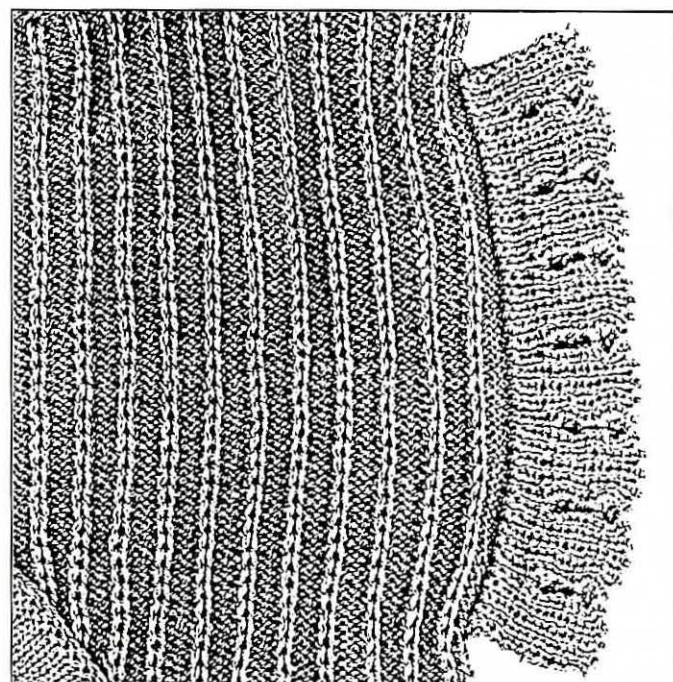
The scallops are formed by holding needles on the main bed only. The spacing of

FRILLED EDGE

This can also be knitted in 1x1 or full needle rib.

1. Cast on at tension 3/3, knitting the zig-zag row only, then hang the comb and weights. Do not knit the circular rows.

FIGURE THREE



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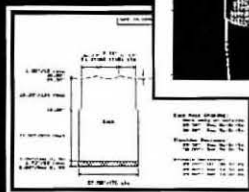
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2. Knit one rib row at main tension minus 1.
3. Set to full or half Fisherman's rib.

4. Knit between six and twenty rows depending on the desired effect.

5. Change to full needle or 1x1 rib, reduce tension by one number and knit the remainder of the band.

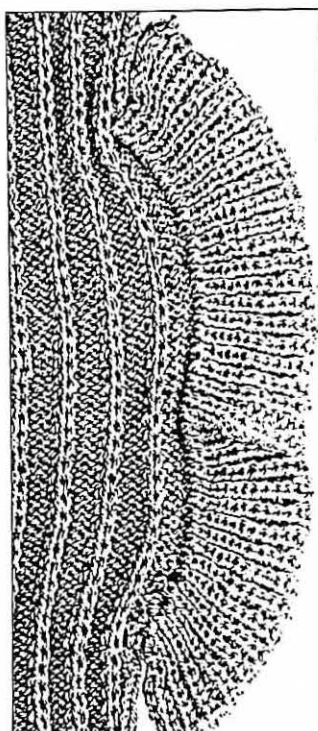
The Fisherman's rib is much wider than the main rib, giving an attractive frilled edge as shown in Fig.4. This was knitted in full needle rib, using ten rows Fisherman's rib, six rows full needle rib.

I hope that this article has given you some new ideas for bands and edgings for ribbed garments. In the next article in this series, I will be starting to explore some of the wonderful range of fabrics which can be knitted with the ribber.

This is the subject of my latest book - Double Bed Fabrics, which can be ordered direct from Diane Bennett, 9 Huntley Grove,

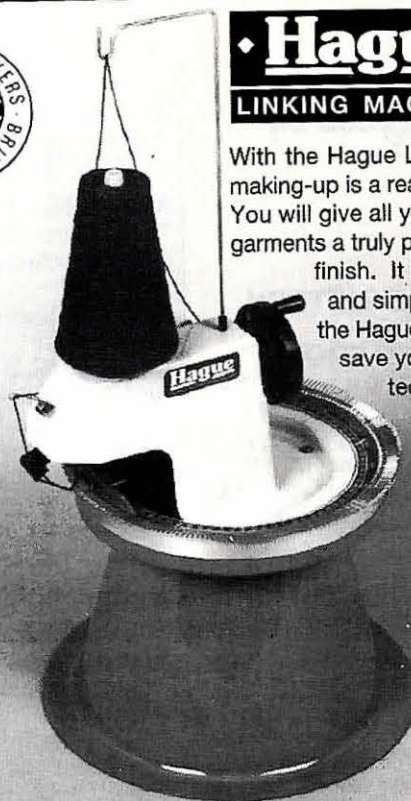
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FIGURE FOUR



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FAIR ISLE PATTERN

BACK AND FRONT

Using MT+2, K 8 rows MC/A and 18 rows A/B. Using MT, K 2 rows MC. Using MT+2, K 2 rows MC/A. Using MT, K 2 rows MC. Using MT+2, K 18 rows A/B and 8 rows MC/A. These 58 rows form pattern.

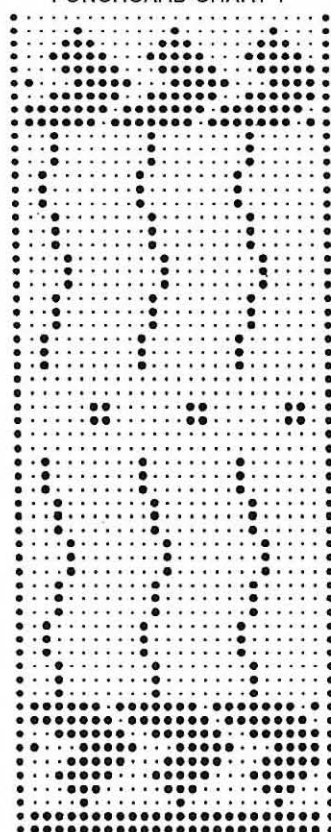
SLEEVES

Using MT+2, K 8 rows MC/A and 12 rows A/B. Using MT, K 2 rows MC. Using MT+2, K 2 rows MC/A. Using MT, K 2 rows MC. Using MT+2, K 12 rows A/B and 8 rows MC/A. These 46 rows form pattern.

BACK

With carriage at right and using B, cast on 166 [180, 194] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st *. Insert card 1 and lock on first row. Set RC at 000. Using MT and

PUNCHCARD CHART 1



BANDSMAN

11

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Wild Rose (MC).
3 x 50 g balls in Aran (A).
3 x 50 g balls in Anthracite (B).

GARMENT WEIGHT

Finished garment in second size weighs 575 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97-102 [107-112, 117-122] cm, 38-40 [42-44, 46-48] in.
Actual size 117 [127, 137] cm, 46 [50, 54] in.
Length to shoulder 65.5 [66.5, 66.5] cm, 26 [26½, 26½] in.
Sleeve seam 51.5 [52.5, 52.5] cm, 20½ [21, 21] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

MC, K 54 [56, 56] rows. Release card and cont in Fair Isle pattern. K 58 rows. Lock card on 51st row. Cont in st st and MC. Using MT, K 16 [14, 14] rows. RC shows 128. Place marker at each end **. K 88 [92, 92] rows. RC shows 216 [220, 220]. Release card

and cont in Fair Isle pattern. Using MT+2, K 8 rows MC/A. Remove card. Cont in st st and MC. Using MT, K 2 rows. RC shows 226 [230, 230]. Push 56 [63, 70] Ns at left and right to HP. Using WY, K a few rows over rem 54 sts and release from machine.

Barbara Tobias

Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 68 [72, 72] rows. RC shows 196 [200, 200]. 30 rows less have been worked to shoulder than on Back.

SHAPE NECK

Using nylon cord, K 95 [102, 109] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 61 [68, 75] sts rem, then on every foll alt row until 56 [63, 70] sts rem. Release card and cont in Fair Isle. Using MT+2, K 8 rows MC/A. Lock card on 51st row. Cont in st st and MC. Using MT, K 2 rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 24 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using B, cast on 70 [72, 72] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Insert card 2 and lock on first row. Set RC at 000. Using MT and MC, shape sides by inc 1 st at each end of next 2 rows, then on every foll 3rd row until there are 84 [86, 86] sts, then on every foll 5th row until there are 92 [96, 96] sts, K 3 rows [0, 0] rows. RC shows 40 [42, 42]. Release card and cont in Fair Isle pattern. Cont to inc on every 5th row from previous inc until there are 110 [114, 114] sts. K 4 [1, 1] rows. RC shows 86 [88, 88]. Remove card. Cont in st st and MC. Using MT, cont to inc on every 5th row from previous inc until there are 140

[146, 146] sts. K 13 [7, 7] rows. RC shows 170 [174, 174]. Cast off.

RIGHT SHOULDER

Push 56 [63, 70] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+3 and MC, K 1 row. Cast off with a latch tool.

NECKBAND

Push 154 Ns to WP. With K side facing, pick up 32 sts down left side of front neck, 24 sts across front neck inc 4 sts evenly, 32 sts up right side of front neck and 54 sts across back neck inc 8 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT+1 and B, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT+1, K 1 row. Using WY, K a few rows and release from machine.

LEFT SHOULDER

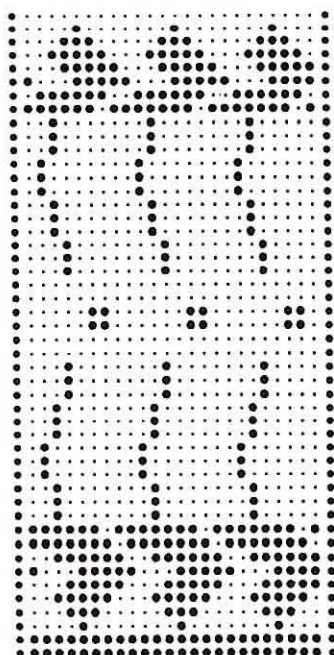
Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.



PUNCHCARD CHART 2

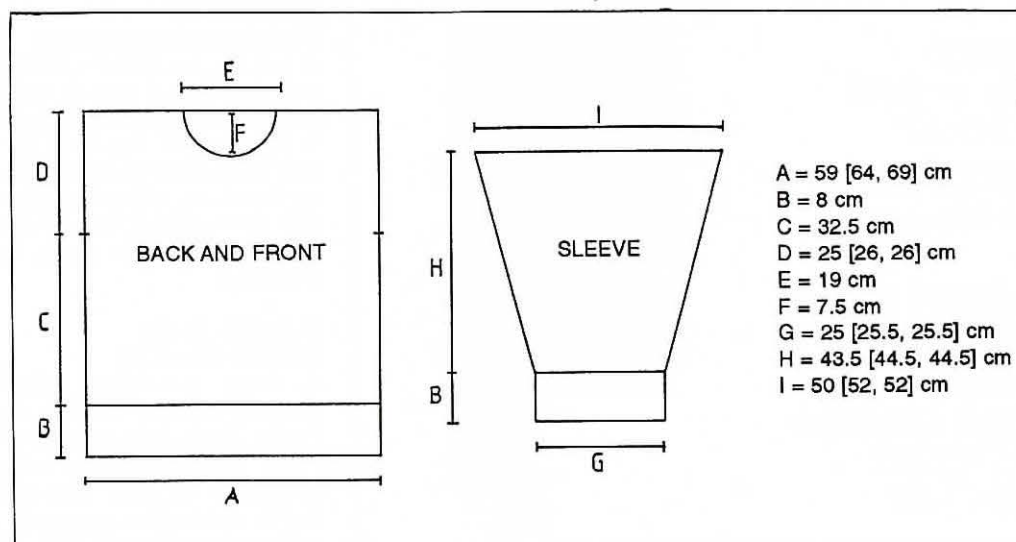


MAKING UP

Set in sleeves between markers. Join side, sleeve and

neckband seams. Fold neckband in half to right side and pin in position. Unravelling

WY as required, backstitch through open loops of last row worked in B.



ART AND DESIGN

WALL HANGING – Part 3

So far, we have knitted the background fabric and Flowers One and Two for our wall hanging of some of the wild flowers of Western Australia. This month we are going to knit Flowers Three and Four. I do hope you are 'knitting with me' but it's not too late to catch up and, don't forget, it would make a superb Christmas present!

Anne Kent

I think that Flowers Three and Four have been the most difficult to design for knitting. I could see the others in my 'mind's eye' before I started but, apart from thinking 'weaving' and 'fringes', I lacked inspiration for these.

My answer was to sit at my knitting machine and 'play'. I don't get too much time for playing and I would recommend it to you. Just sit and experiment with stitches, yarns, trimmings, hand-tooling ... anything you fancy ... you



will be surprised at what you learn. It is certainly not time wasted.

Through playing, I succeeded in designing the flowers (no weaving in sight!) and when they are completely made up you will see how well they work.

Next month we will be knitting the sections for the last flower and making up and positioning Flowers One and Two. You will need to have your background ready by then – the pattern is in the September issue of *MKM*.

FLOWER THREE MOTTLECAH

(*Eucalyptus macrocarpa*)
A spectacular flower, usually pink, but it may also be light yellow. This species can grow to four metres. The wide silvery leaves are up to 12 centimetres long. It flowers mainly in spring and summer but I did see this one in Perth, in February.

FLOWER FOUR SHOWY BANKSIA

A large spreading shrub growing to four metres in height. There are a number of these Banksia shrubs with flowers of different colours. There are also trees growing up to ten metres high. The

Firewood Banksia flowers in late winter to early spring and is a striking red and orange mix. For the wall-hanging, I chose a variety with colours which blended with the other flowers I had selected.

FLOWER THREE PATTERN

Needle arrangement as follows:–

1 N in WP, 1 N in NWP, 1 N in WP, 10 Ns in NWP, 1 N in WP, 1 N in NWP, 1 N in WP.

Use two ends of 4-ply, either two shades of red or pink, or one red with one pink. K at a tight tension (about 5 on Silver Reed or Knitmaster and 4 on Brother). K 150 rows.

Using a yellow and a mustard colour, K 65 rows.

Using a plum red and a darker red, K 40 rows.

Leave the fringes uncut until ready to make the flower.

LEAVES

There are three sizes. The instructions are given for the largest size with figures for the medium and smallest sizes following in brackets.

Large size: Knit two in pale green and 2 in white/pale grey.

Medium size: Knit two in pale green.

Small size: Knit three in pale green.

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06



3.

Cast on 24 (22, 18) sts (e-wrap) in MC. MT-1 (6 on Silver Reed, 5 on Brother). RC 000.
K 1 row. CAL.
Place 1 N at L to HP, K 1 row (RC 2).

Place 9 (8, 6) Ns at L to HP, K 1 row.

Wrap 1 N at inside L and push 8 (7, 5) Ns to HP at R, knit.

Place 1 N to WP at inside L and 1 N to WP at inside R, knit.

Repeat last row 7 (6, 4) more times.

Place 1 N to WP at inside L, knit.

Push 1 N at L to WP and K, then return this N to HP.

Push 1 N to HP at L and 1 N to HP at R and K, until 8 (7, 5) Ns at R and 9 (8, 6) Ns at L are in HP.

Large size only: Push 1 N at L to HP and K 1 row.

Push 8 (8, 6) Ns at opposite end to carriage to WP, knit.

Push 10 (9, 7) Ns at opposite end to carriage to WP, knit.

Cast off.

FLOWER FOUR PATTERN

Cast on 70 sts in a moss green 4-ply. (MC)

K 4 rows at normal 4-ply tension (6 or 7).

Bring forward every other N from left and, using one end of yellow and one end of cream 4-ply, e-wrap from left to right over Ns that are forward and, at the end, turn

yarn over N and e-wrap back from right to left.

K 4 rows MC.

Bring forward every other N starting 1 N in from left and e-wrap in both directions as before with yellow and cream yarns.

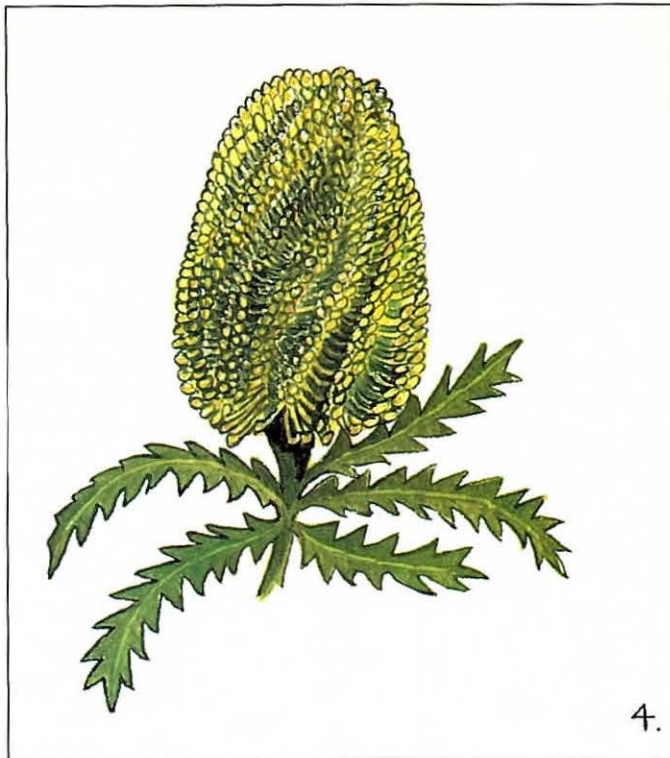
Continue until there are 30 e-wrap rows.

K 4 rows and cast off.

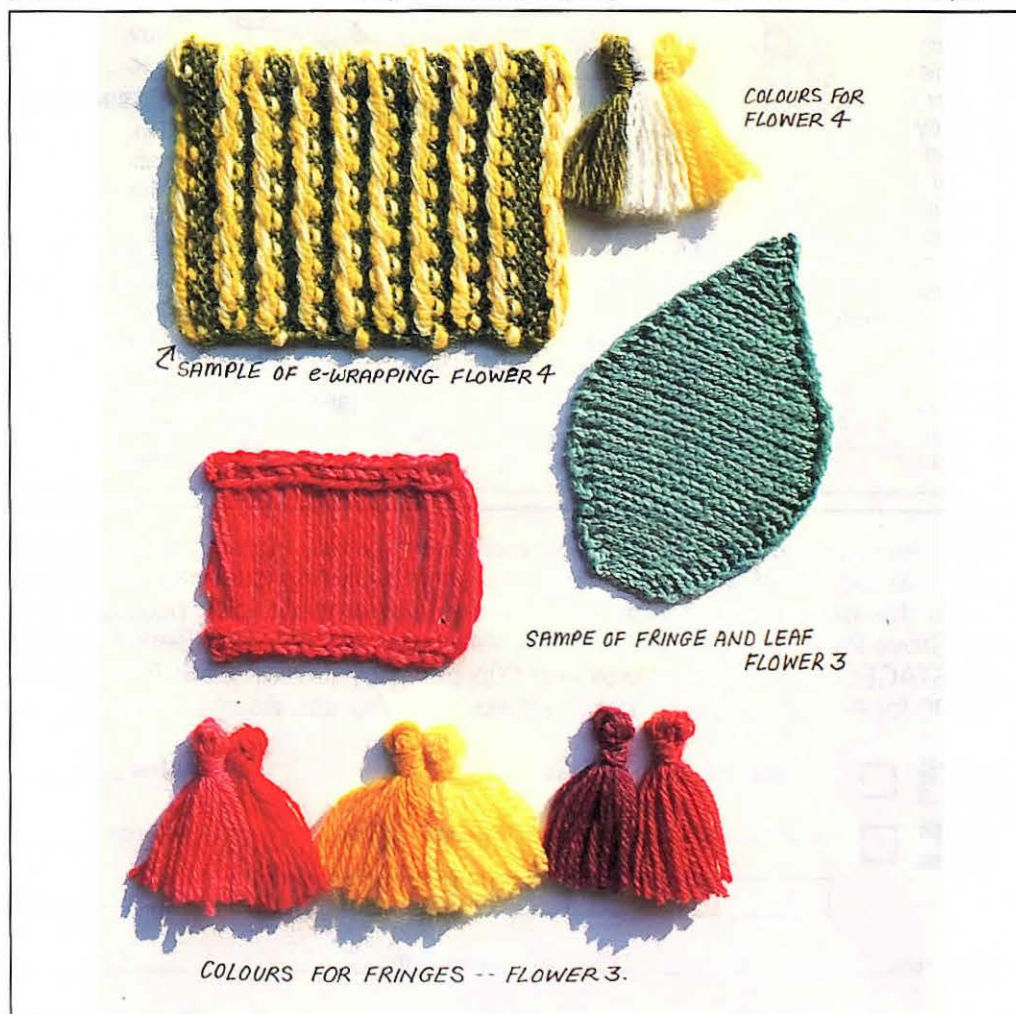
This piece will be cut and sewn into the flower shape. The leaves will be embroidered, or cut out of felt and sewn on, as they are small and spikey.

If anyone would like a full-size template, please send a SAE to me, Anne Kent, 23 Springfield, East Grinstead, West Sussex RH19 2RT.

Please write 'template' on the back of the envelope.



4.



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The National Knitting and Needlecraft Exhibition at The National Exhibition Centre, Birmingham: 5th - 8th October, 1995

The Scottish Knitting and Needlecraft Fayre at Royal Highland Centre, Edinburgh: 27th - 29th October, 1995.

Great shows for clubs to visit, with lots of attractions, plenty of bargains and special show offers. Telephone Sheila Davies to book advance tickets at discount rates.

BONNIE'S WOOLS LTD

1273 Bristol Road South, Northfield, Birmingham B31 2SP

Tel: 0121-475 1691 (Cadbury booking line: 0121-451 4159)

Explore the world of the 'Chocoholics' at Cadbury World and 'Knitaholics' at Bonnie's Wools. We have linked up with Cadbury World to offer you a really exciting day out. A trip to Cadbury World, where you can enjoy the sights, sounds, tastes and smells of chocolate making. Enjoy shopping in the Chocolate Shop and Bargain Corner, then finish with a meal or snack in the restaurant.

Follow on to Bonnie's Wools where you will find all that's best in machine knitting and coned yarns from most major manufacturers and, of course, Bonnie's own brands, plus masses of industrial yarn bargains. We are now taking bookings for this really exciting day out.

RIDGEWAY YARNS

5 High Street, Husbands Bosworth, Lutterworth, Leicestershire LE17 6LJ. Tel: 01858 880394 Fax: 01858 880498

If you want to save money and have an enjoyable day out, why not visit Ridgeway Yarns? They are set in beautiful countryside (six miles M1), with access to canals, waterways and country pubs and close to Market Harborough which is a thriving market town. Their yarns are unbeatable in quality and price with exciting bargain bins. Ridgeway Yarns are a busy trade warehouse but extend a warm welcome to knitters, so please do telephone to book an appointment. Free coffee is available to all.

UPPINGHAM YARNS

North Street East, Uppingham LE15 9QL

Tel: 01572 823747

Aladdin's cave warehouse of quality yarns and accessories. Ample parking, near to town centre in beautiful countryside. We are between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn, which we thoroughly test. Low, low prices, as advertised, contact us for details.

THE WOOL CENTRE

40 Melton Road, Oakham, Rutland LE15 6AY

Tel: 01572 757574

The Wool Centre, Oakham has a quality selection for the hand knitter. We have exclusive Italian yarns by Milan Tricot, designer yarns by Rowan and we are stockists of Jaeger, Hayfield, Patons, Twilleys and Wendy. We are also a DMC main agent and have alternative crafts available - come and see for yourself. The shop is open Monday to Saturday, 9.30 am - 5.30 pm and there is a car park at the rear. Visitors are welcome so please telephone for details.

MIDLANDS • CENTRAL ENGLAND

A.K.YARNS

30 Brindley Road, Hinckley Business Park, Dodwells Bridge Industrial Estate, Hinckley, Leicestershire LE10 3BY

Tel: 01455 239909 Tel/Fax: 01455 234900

Open any day or evening by prior arrangement. Ample space for coach parking. Coffee and tea always ready. Meals are available at local hotel at concessionary rates. Wheelchairs are welcome! VAT is included in the price. 10% discount on most yarns, or up to 50% on the one-day offers.

NORTH • NORTH EAST • NORTH WEST

A. J. HAYHURST LTD

Newpark House, Newline, Bacup, Lancashire OL13 9AX

Tel: 01706 878622

Make it a day out with a difference when you visit our Mill Shop and see our exciting range of yarns covering 2,000 square feet. A visit to the Textile Museum can also be fitted into a day trip. Open 10.00 am - 3.30 pm, Tuesday - Friday. Coaches by appointment, evenings and weekends. Free coffee and expert advice! Please telephone for details.

BRITISH MOHAIR SPINNERS**Midland Mills, Valley Road, Bradford BD1 4RL****Tel: 01274 728456 (Shipley: 01274 583111)**

Is your club coming to Bradford? Visit the Mohair Shops in Bradford and Shipley for exquisite yarns based on the luxurious mohair fibre, bargains and accessories. All Jarol yarns and leaflets are stocked, along with many bargain oddments. Club visits and coach trips are welcome by ringing us on Monday to Friday between 9.00 am and 4.00 pm.

CO-OP HOLIDAYCARE**P.O. Box 53, New Century House, Manchester M60 4ES****Tel: 0161-827 6976**

Co-op Holidaycare, part of the Co-operative Wholesale Society, are able to quote for all the group holiday needs for your club or even to arrange a special knitting holiday! We will take care of all the organisation - coach, hotel, excursions - and take the pain out of your pleasure. Contact us now to discuss your club's requirements.

CREATIVE LEISURE**St Mark's, Cautley, Sedburgh, Cumbria LA10 5LZ****Tel: 015396 20287/20585**

Creative Leisure is an ideal venue for a group to enjoy a shared interest. Our elegant Victorian country house in its stunning setting, en-suite rooms, excellent meals and large studio, guarantee an enjoyable and productive experience. Arrangements can be made to suit your needs - weekend breaks to seven-day courses - expert tuition and visits to woollen mills. Please contact Barbara Wilson for details.

DIRECT KNITTING & SEWING SUPPLIES LTD**769/771 Attercliffe Road, Sheffield S9 3RE****Tel: 0114-244 9888 Fax: 0114-261 7299**

Why not combine a machine knitting trip with a visit to the famous Meadowhall shopping centre? We are only just over a mile away, near Junction 34 of the M1. We always have lots of bargains on offer in our shop and warehouse and stock most ranges of machine knitting yarns. We are agents for Brother, Silver Reed, Toyota and Pfaff. Provided your club has pre-booked, we can arrange for special demonstrations and talks. Our shop and warehouse is open six full days a week and we have recently opened a coffee and sandwich bar!

EMPRESS MILLS**Empress Mills (1927) Ltd., Empress Street, Colne, Lancashire BB8 9HU****Tel: 01282 863181 Fax: 01282 870935**

We are leading sewing thread manufacturers with a well-stocked shop offering a comprehensive range of threads, sewing accessories and gift boxes. By prior notice, parties of five to 50 can enjoy a full Mill Tour, providing a unique insight into thread manufacturing. Alternatively, why not send for a free mail order pack?

EWE-KNIT**127 Drake Street, Rochdale, Lancashire OL16 1PZ****Tel: 01706 521966**

We've moved into new premises and something completely different. Our industrial winders are busy producing outstanding yarns of quality at unbelievable prices. Most are 4-plys, costing £2.50 - £2.95 each. We can't possibly describe them here, so book your trip to find out just how much you can't spend at the new Ewe-Knit!

HAZEL GROVE KNIT & SEW CENTRE**292 London Road, Hazel Grove, Stockport, Cheshire SK7 4RD****Tel: 0161-483 6102**

Why not take a trip to our centre at Stockport. We have an extensive range of yarns and other products for knitting and sewing and can offer the expert advice of qualified tutors. We will gladly arrange a demonstration of your choice. We also run short and long-term courses on all aspects of knitting and sewing. Refreshments are available. Please telephone for details.

HELMSHORE TEXTILE MUSEUMS**Holcombe Road, Helmshore, Rossendale, Lancashire BB4 4NP****Tel: 01706 226459 Fax: 01706 218554**

When visiting Mill Shops in Lancashire, why not complete your 'textile experience' by visiting Helmshore Textile Museums. See our spectacular Spinning Mules in action and watch the great Waterwheel driving the Fulling Stocks. Guided tours of these original mill environments, including demonstrations of working machinery, are available to pre-booked parties at any time of the year. Please contact us for an information pack.

KNITTING AUTOMATIC**Zetland Street, Northallerton, North Yorkshire DL6 1NA****Tel: 01609 773444**

I would like to invite any knitting club or group to come and visit me in my new, larger premises and see what I have to offer. Sewing and knitting machines, yarns, sewing threads, metallic and fancy, fabric paints and transfers. Interest-free credit is available on some machines. Contact Diana for further details.

MACHINE KNITTING CENTRE**27 Beechwood Drive, Thornton Cleveleys, Blackpool, Lancashire FY5 5EJ****Tel/Fax: 01253 853481**

The Centre offers a comprehensive service to knitters. We hold one-day workshops and special promotions at regular intervals and we are also happy to arrange party visits, tailored to cater for special interests. Extensive shop and classrooms; machines; quality yarns and patterns; plenty of friendly help and technical advice.

MARLIN KNITTING & SEWING**97 Westgate End, Wakefield WF2 9RL****Tel: 01924 373393 Fax/Ansaphone: 01924 381703**

Visit Marlin Knitting & Sewing, the only exclusively Pfaff knitting and sewing centre in the U.K. You will find everything for your Pfaff or Passap Duo 80 / E 6000 knitting machine plus the full range of Pfaff sewing and overlocking machines. We carry spares, accessories, model books - in fact everything for your machine, under one roof. New and used machines are guaranteed and repairs are carried out, on the premises, by Colin Dutton. We run hands-on workshops and courses and hold knitting clubs every week. Club discounts are given to members of clubs with club cards. We are easy to find (M1 Junction 40), with easy parking and refreshments are available but clubs must book in advance.

METROPOLITAN**The Pinfold, Poole, Nr. Nantwich, Cheshire CW5 6AL****Tel: 01270 628414 Fax: 01270 610038**

Metropolitan - often copied, never bettered. Visit us and take advantage of a lecture and/or demonstration or just browse through our yarns, books and accessories in the relaxed, friendly atmosphere of Metropolitan. Refreshments are available and there is much to occupy the non-knitter in the Craft Units, while you enjoy the undiluted pleasures of machine knitting. Contact us for details about arranging a visit.

SPECTRUM YARNS LIMITED**Spa Mill, New Street, Slaithwaite, Huddersfield HD7 5BB****Tel: 01484 843732 Fax: 01484 847956**

Spectrum Yarns is equipped with the most up-to-date machinery in the world and produces consistently high quality, knot-free yarn. Only top quality raw materials are used, including British-made Courtelle and pure British wool. Visitors are welcome, but organisers must contact Ian Whitehouse at the mill, in advance, regarding the size of the party, the date and so on.

TEXERE YARNS**College Mill, Barkerend Road, Bradford BD3 9AQ****Tel: 01274 722191 Fax: 01274 393500**

Welcome to Texere Yarns. Visitors are always amazed at the enormous selection of wools, silks, acrylics, cottons and rug yarns, along with knitting ribbons, chenilles, fancy yarns and the famous Texere 4-ply Glitter. The warehouse is open on weekdays from 9.00 am to 5.00 pm and at weekends by arrangement. Please book in advance for coach parties.

WORTH KNITTING & SEWING

Wesley Road, Armley, Leeds LS12 1UH
Tel: 0113 279 8858 Fax: 0113 231 0020

We stock ALL Bramwell's, ALL Brunton's, ALL Forsell's, ALL King Cole's, Bretts, B.S.K., Bonnie's and lots of our own-brands, to cut out the middleman, plus Hague linkers and knitting machine accessories. We also have TONS of industrials, cottons, mohairs, Shetlands, lambswools, French crepes and so on and TONS of clearing lines. Then there are dressmaking fabrics, zips, buttons, tapestries and handicrafts. There is free tea and coffee. Car parking available.

THE YORKSHIRE MOHAIR MILL

Mohair Mills, Gibson Street, Bradford BD3 9TS.
Tel: 01274 66868 Fax: 01274 660628

A 5,000 square feet Mill Shop warehouse full to the ceiling with over 500 repeatable stock items in mohair, alpaca, 100% wool and 100% cotton including environmentally-friendly recycled-fibre yarns in cashmere/lambswool and denim, plus the best value in Courtelle acrylic. Many clearance bargains at a penny a gram, or less! For value, choice and quality, it's worth visiting The Yorkshire Mohair Mill. Open weekdays, Monday to Friday (and Saturday morning during the autumn), please telephone.

SCOTLAND

DRUMMOND WOOLS

79-81 Haymarket Terrace, Edinburgh EH12 5HD
Tel: 0131-313 100 Fax: 0131-313 1004

Having a club outing? Why not visit David and his team at Drummond Wools? You will be welcomed with a glass of wine, then left to browse at leisure through our knitting and sewing departments. Demonstrations of your choice are available and you can take advantage of our special club discounts that enable you to get just that little bit extra. Telephone for details.

NEW LANARK TRADING LTD

New Lanark Mills, Lanark, Scotland ML11 9DB.
Tel: 01555 665876 Fax: 01555 665738

New Lanark, once Scotland's largest mill complex, is fast becoming one of Scotland's top tourist attractions. Pure wool yarn is spun on a 19th century Platt Spinning Mule, primarily as a working demonstration to visitors. Our range includes 4-ply, DK and Aran, in both natural and dyed shades at very competitive prices.

SOUTH • SOUTH EAST • SOUTH WEST

ARCADE SEWING & KNITTING MACHINE CO. LTD

33 The Arcade, Broadmead, Bristol, Avon BS1 3JD
Tel: 0117-927 6766

Visit Bristol, its shopping centre Broadmead and The Galleries and come and see us too. Browse around at your leisure among our yarns. The extensive stock includes ranges by Bramwell, Denys Brunton, Forsell, Yeoman, King Cole, Hush Knit and Bonnie's. Tea and coffee is free, we have a club discount day and can arrange demonstrations on request. Please 'phone to arrange a club day - we look forward to seeing you.

CAFFLE CRAFTS

Units 2 & 3 Clevedon Craft Centre, Moor Lane East, Clevedon, Avon BS21 7ED
Tel: 01275 87737 Internet 1004410.2362@compuserve.com

A Knitters' Day Out with an unique difference! Situated in a picturesque setting just off Junction 20 of the M5 and one of 15 craft studios, we offer the largest selection of quality yarns in the West Country. We are authorised dealers for Brother and Pfaff with ample room for demonstrations. Refreshments provided. Please contact Jane Thomas for further information.

CAPRICORN MOHAIR

Manor Farm, Rockbourne, Nr. Fordingbridge, Hampshire SP6 3PB
Tel: 01725 518454 Fax: 01725 518777

Come and visit us! We are located on a working farm in a picturesque village where you can view our large herd of mohair-producing angora goats. See the coning and balling machines in operation, preparing the yarn for the customer. Choose from our exclusive designs and 50 shades of superior quality, British mohair. Make it a date!

THE CORNWALL KNITTING CENTRE

25 Prideaux Close, Tamar View Industrial Estate, Saltash, Cornwall PL12 6LD. Tel: 01752 840810

The South West has always been a favourite holiday destination for many of us. If you are going west this year, why not include a visit to the Cornwall Knitting Centre? It is situated a short distance from the Tamar Bridge, has easy access for the disabled and car parking is free. Open six days a week with a late night on Fridays, it incorporates a wide selection of yarns and accessories as well as a repair shop. Clubs are welcome, by appointment and we hold day workshops during the summer.

D & S CONE YARN SUPPLY

175 Queen Street, Newton Abbot, Devon TQ12 2BS
Tel: 01626 69840

D & S Cone Yarns have been trading for twelve years and stock everything from coned yarns, knitting machines, books and accessories to sewing threads and sewing machines. We also have a large stock of overlockers. We are situated five miles from Torquay with ample parking and refreshments are available. Clubs are very welcome, please telephone for details.

FLIMWELL KNITTING CENTRE

Hollands Farmhouse, High Street, Flimwell, Wadhurst, Sussex TN5 7PF
Tel: 01580 879316

Come and see our large range of knitting machines, thousands of cones of yarn, accessories and books. There is ample parking, refreshments are available and a demonstration can be provided if your club has booked in advance. We are in beautiful country surroundings with a mini-museum of domestic knitting machines and are easy to find - just off the A21 on B2087, midway between Tunbridge Wells and Hastings. Please telephone for details.

KNITCRAFT KNITTING MACHINES LTD

131 High Street, Yiewsley, West Drayton, Middlesex UB7 7QL
Tel: 01895 441368/447854 Fax: 01895 449717

Huge showroom. Machines (new and used) and spares for Silver Reed, Brother and Knitmaster. Repairs, part exchange, demonstrations. Free expert advice. DesignaKnit, coned yarns, patterns, accessories. Sewing machines and repairs. Craft, haberdashery, hand knitting, needlecraft. Close to Heathrow, M25 (Junction 15), M4 (Junction 4) and M40. Parking nearby. Open Monday to Saturday, 9.30 am - 5.15 pm. Mail order service.

KNITMATES, Unit 21, Rowfant Business Centre, Wallage Lane,

Rowfant, Crawley, West Sussex RH10 4NQ
Tel: 01342 718575 Fax: 01342 718576

Knitmates, in the Sussex countryside on the outskirts of Crawley, can offer you a visit, 'tailor-made' to your group. You can browse and rummage, have talks or demonstrations, or a 'hands-on' workshop with a visiting tutor. We can also provide lunch for a small charge.

MACHINE KNITS (MK) PUBLICATIONS

55-57 Hamlet Court Road, Westcliff On Sea, Essex SS0 7EY
Tel: 01702 348878 Fax: 01702 431486

Club members are very welcome at all times. If you book your visit now, we can organise a free talk/demonstration on a wide variety of subjects to suit your needs. In addition, we have many thousands of coned yarns and hundreds of pattern books. Visit our Superstore now!

NINA A MIKLIN

104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU
Tel: 0171-286 1532

The Nina Miklin Autumn Yarn Fair takes place in central London (21st - 22nd September, 1995), in association with Forge Craft Creations, Woolley Software and Jacpacs. See Nina's new designs, patterns, Italian yarn collection and Book Two in the 'Finishing of Knitwear' series. Free lectures and demonstrations on Swiss darning, Fair Isle on the double bed, DesignaKnit and DPaint and Singer 9000. For further details call Nina at the number above, or Sylvia on 01905 820482.

CLUB SPEAKERS

MAGGIE ANDREWS

79 Hookfield, Harlow, Essex CM18 6QQ.
Tel: 01279-422994.

Maggie offers lively, interesting and informative talks and demonstrations on a variety of subjects, all illustrated with plenty of samples, including Circular Yokes, Add a Collar, Machine Knit Arans and Easy Intarsia (no intarsia carriage needed). 40 miles radius. More for workshops. SAE for details.

KATE ARKLEY

3 The Vinery, Winscombe, Avon BS25 1AZ
Tel: 01934 843634

Design ideas, slip stitch, weaving, sideways knitting, blocking and pressing including skirts. All talks accompanied with sample swatches and garments. Clubs - any distance considered, please discuss.... Workshops, hands-on - any distance.

TERRY ARMITSTEAD & JANE HUNTINGFORD

c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 2AY
Tel: 01243 826125

Combined talks. TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines. TALK 2: Inspirational Variations. How to get more out of your punchcard and electronic designs, plus all the latest on our products. No restriction on distance.

JOHN BLAKEMAN

25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL
Tel: 01782-313077.

Ex-Brother supervisor. Basic and advanced knitting techniques - Japanese machines. Programming - all Brother electronics. Using colour changers and accessories. Speciality - Jacquard and ribber techniques. Club visits, courses and workshops. No restriction on distance.

CHRISTINE CHAPMAN

Millbrooke Cottage, Main Road, Covenham, Louth, Lincolnshire LN11 0PB
Tel: 01507 363736

Various talks/demonstrations given such as: Decorating Knitwear with Swiss Darning or Cross Stitch; Making Satin Motifs or Embroidery Transfers. Reasonable Charge, any distance. For more information contact Chris Chapman at the above address.

JO CLARKE

Chameleon Knitwear Designs, 14 St David's Road, Hethersett, Norfolk NR9 3DH
Tel: 01603-810257

We will inspire your members to become enthusiastic about their knitting. We offer a selection of talks and demonstrations on creative aspects of single bed machine knitting. 50 miles radius of Norwich, further by arrangement.

SHIRLEY COWLING

Herdwick Farm, Winkleigh, Devon EX19 8LD
Tel: 01837 83358

Ribber techniques, intarsia, a really good V-neckband, double jacquard with different backings, magic cables, Jones Tones Paints, or Club's own choice. All demonstrations accompanied by sample swatches and garments. Workshops at the farm for club groups. 50 mile radius of Winkleigh. Further considered.

RUTH COX

Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU
Tel: 01582 605808

Toy making made easy. Hints and tips on how to make machine knitted toys successfully, plus something useful, something decorative and something for fun. Creative and profitable ways of using small amounts of yarn. 50 mile radius, further by arrangement.

WENDY DAMON

9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE
Tel: 01634 221629

Design ideas, quick professional finishing techniques, double jacquard, electronic designing and more. Send for full details of talks and workshops. 100 mile radius of Rochester for talks, more for workshops.

ANN DURKAN

Michaelmas Cottage, Twineham, West Sussex RH17 5NN
Tel: 01444 881556

Lively lectures by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on Elegance made Easy. Plenty of sample garments to try on and have fun with. Workshops also arranged. No restriction on distance.

EWE KNIT

4 & 6 St Marys Gate, Rochdale, Lancashire OL16 1PZ
Tel: 01706-521966

Machine maintenance and ribber alignment. Stencil painting using Jones Tones. Knit 'n' Cut necklines for garter carriage users. Ring Keith or Angela for further details about demonstrations and distances.

IN-EX LTD

PO Box 1459, Windsor, Berkshire SL4 2TP
Tel: 01753-857009 (9am-5pm only)

Skirt steaming demonstration and talk on how to use the various In-Ex kits (shadow pleated, 'A'-line and fully pleated) together with sample garments from our range of patterns and books. Kits etc for sale. Approximately 70 miles for evening clubs, daytime clubs further. £55 including travel.

JACPACS

Yvonne Knapman, 19 South Road, Portishead, Bristol, Avon BS20 9DU
Tel: 01275 842677

Double jacquard knitting, an informative talk and demonstration on all aspects of double jacquard knitting, using the double bed colour changer or the Jac-Card; covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol, further by arrangement.

BERYL JARVIS

90 Asfordby Road, Melton Mowbray, Leicestershire LE13 0HR
Tel: 01664 68449

As well as my demonstrations, topics include - General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests - whatever the topic I always knit. *Info Sheets* available. SAE for mail order. Workshops and private tuition can be arranged. Any distance considered.

PEGGY LA RIVIERE

67 Bartholomew Road, London NW5 2AH
Tel: 0171-267 2712.

The blocking cloth and finishing; demonstrations of stitched applique on knitwear; a good way of using up tension swatches. Original winter coats. Up to two hours from London, further by arrangement.

CLUB SPEAKERS

CHRISTELLE MARKS-JEFFERY

Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU

Tel: 01903 743147

Designing and adorning marvellous mohair. Easy appliques and garment decorations for all knitwear, fashionwear and even home decor. Club visits, workshops, day courses and mail order available. Special offer fabric paints. Telephone for details. Any distance considered.

JOANNA NELSON

Gerway House, Gerway Lane, Ottery St Mary, Devon EX11 1PW
Tel: 01404 813643

Talks about various aspects of machine knitting, including, Ribber Work (based on Joanna's third book), A Machine Knitter's Pot Pourri and A Machine Knitter's View of Patchwork, Quilting and Applique. Club visits, workshops and day courses. Any distance considered.

JENNY ROSE

12 Bereta Road, London SE9 3TZ

Tel: 0181-859 2745

Talks and workshops on many topics, including punchcard designs, surface decoration, yoked sweaters, ribber techniques, knitting with mohair and lace variations. Any distance considered.

ANN ROSS

Ann's Yarns, 36 Coggeshall Road, Braintree, Essex CM7 6BY

Tel: 01376 341311

Any subject on Brother and Silver Reed machines. Yarns and books available. 60-mile radius. Further by arrangement.

JANET SPINK

Springfield Cottage, Alderton Road, Hollesley, Suffolk IP12 3RH
Tel: 01394 411873

Talks and demonstrations on all aspects of knitting on Japanese machines (many years experience). Demonstrations for and, on behalf of, Hague Linkers. Any distance considered.

PAM TURBETT

17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU

Tel: 01730 893654

'Cut and Sew', but not just necklines! 60-90 minute talk. Large collection of clothes, combining machine-knitting with dressmaking/tailoring, all handed around for inspection, with hints on pressing, steaming, interfacing, seaming, lining. Books, etc for sale. Workshops if required. Any distance by arrangement.

ANNE WARWICK

The Knitting Studio, 3 Frobisher Close, Hinckley, Leicestershire LE10 1UP

Tel: 01455 636409 after 6pm

Knitting with Oiled Yarns, Cashmere, Lambswool, Angora, Shetland, etc. Successful knitting in luxury oiled yarns. Talk and demonstration with samples, swatches and garments, covering yarn counts, tensions, scouring, finishing, care for garments. 50-mile radius, further by arrangement.

SYBIL WHISTON

27 Foot Wood Crescent, Rochdale, Lancashire OL12 6PB

Tel: 01706 33667

Making fabrics by felting wool and steaming acrylics on your machine. How relaxation techniques can unwind your tension problems. Other themes on request. Reasonable distance from Rochdale.

SYLVIA WYNN

Forge Craft Creations, The Old Smithy, Pirton, Nr Worcester, Worcestershire WR8 9EJ

Tel: 01905 820482

Swiss darning. Talk, demonstration and workshops. Sylvia demonstrates her technique on Swiss darning and how to achieve the professional finish. Any reasonable distance.

CLUBS WELCOME!

THE MOHAIR CENTRE

Brickfield Farm, Laughton Road, Chiddingfold, Lewes, East Sussex BN8 6JG

Tel: 01825 872457

Our farm near Lewes in Sussex is ideal for group or club visits. We can show you Angora goats, mohair fleece, yarns, garments and lots more. A two to three hour visit, costing £2.00, includes facilities for a picnic lunch and a cup of tea or coffee. GOAT TO GARMENT is a tour of the goats and a hands-on talk and demonstration of the spinning process. You will know WHY mohair behaves as it does and how your mohair yarn is created. The shop is open daily from 10.00 am to 5.00 pm. Please telephone for details.

WEAVERKNITS LTD

276-8 Main Road, Sutton-at-Hone, Nr. Dartford, Kent DA4 9HJ

Tel: 01322 863144

For a real outing you should visit Weaverknits, the first machine knitting centre in the country. See the latest machines on display with one of the widest ranges of coned yarns, books and knitting accessories, anywhere. A welcome is always assured for visiting clubs with refreshments available when arranged in advance. We are easy to reach - just off the M25.

WOOLLEY SOFT WARE

179-183 Lawn Lane, Hemel Hempstead, Hertfordshire HP3 9JF

Tel: 01442 219298 Fax: 01442 252113

We can provide a fun evening or day visit for clubs at our premises. Topics available are Double Bed Techniques and lots more. DesignaKnit demonstration - Computer Design techniques for knitting - Computers; what to buy, how they work. We also stock wool, patterns, Woolley Weights and second-hand or new machines. Refreshments are available. Please telephone for details.

WALES

NANTIAGO HOMECRAFTS

Knitting & Sewing Machine Centre, 49-50 Frogmoor Street, Abergavenny, Gwent NP7 5AN

Tel: 01873 854091

Nantiago Homecrafts have been serving the machine knitting community for over 17 years, providing a comprehensive service in machine accessories, repairs, coned yarns, patterns and tuition. We are major stockists for Silver Reed, Brother and Passap and have over 50 qualities of coned yarn in stock. A mail order catalogue is available for yarns, machines, accessories and so on and day or evening visits by clubs are welcomed.

SEWING & KNITTING MACHINE DISCOUNT CENTRE

21 Queen Street, Rhyl, Clwyd LL18 1RR

Tel: 01745 336055 Fax: 01745 337843

Stockists of Brother, Silver Reed, Knitmaster and Passap knitting machines, we are also sewing machine and overlocker specialists and we offer probably the keenest prices in the U.K. Group visits are welcomed, by prior arrangement - daytime or evenings. Special discounts are available, during group visits, on yarns, accessories, machines and so on. Please contact our knitting specialist, Mrs Gaynor Jones, to arrange your club visit.

UNDY YARNS

The Old Temperance Hall, West End, Magor, Gwent NP6 3HT

Tel: 01633 881028

Large stocks of Bonnie's, Bramwell, Forsell and so on. Clearance lines; 2/30s; Shetlands; lambswools; fancies; spares; accessories; patterns; garment displays. Demonstrations of DesignaKnit and Wool Felting techniques. Ample free parking, good local pubs and tea rooms, free tea and biscuits. Easy access for wheelchair users. Centrally located for South Wales and South West.

CLUBLINE

SAY IT IN VERSE

This month there's a poem among our post from the knitting clubs. We think a lot of club members out there will echo Vi Perry's thoughts on the pleasures of being 'among friends'.

NEW CLUBS

CAMBERLEY AREA

Margery Beynon is Secretary of The Survivors, a new machine knitting and craft club and writes to tell us that they meet every Wednesday afternoon to cover a wide variety of related topics. The new term started on 6th September with a programme including porcelain flowers, egg decorating, spinning, doll making, silk painting and Swiss darning and the members would welcome any enthusiastic knitting and craft people to join them. For information, call any of these officers: Secretary, Margery (01252 870690); Chairwoman, Jill (01734 760585); Treasurer, Frances (01276 36673).

DOCKING

The Knitting Club is held at The Ripper Hall, Docking, Norfolk. Members meet on the first Wednesday of every month from 2.00 – 4.00 pm. They cover a wide range of subjects, including the ribber, but as a small, newly formed club, they would welcome new members of all abilities. For more details, telephone Hilary Turner on 01485 600767.

POSTAL CLUB

Jackie Fairfield writes to say she is sure many of our readers, like her, also hand knit. She finds that among all the knitting and craft magazines available, there isn't one devoted entirely to hand knitting. However, she is involved with a postal club – a hand knitters' friendship club called Knitwise. There are over 450 members in all corners of the

UK, Canada, USA, Australia and some European countries. The members contribute to the quarterly newsletters, sending in helpful hints, tips and so (just like MKM readers!). The fee is £5.00 per year and anyone wishing to join would be welcome. Write for details and a registration form, sending a SAE but no money, to: Mrs J. Fairfield, 41 Lower Icknield Way, Marsworth, Tring, Hertfordshire HP23 4LN.

CHANGES

OLTON

Successful club, Olton MKC has had to move to larger premises. They now meet at the United Reform Church, St. Margaret's Road, Olton, on the first Monday of the month. The meeting time is 7.30 – 9.30 pm and you can find out more from either Sally, on 0121-476 1812 or Betty, on 0121-628 1695.

NEWTON ABBOT

After their AGM, the secretary of Teign MKC, which has around 60 members, has sent us new details. The Club Leader is Patricia Rowledge (01803 812039), Christina Bligh (01803 551059) is Secretary and the venue is St. John Ambulance Hall, 43 East Street, Newton Abbot, Devon.

BICESTER

Ewe MKC meets every first Thursday of the month at their new venue, the West Bicester Community Centre, Shakespeare Drive, Bicester, Oxon. Full details are available from Mrs Anne Andrews on 01869 322022.

CLUB NEWS

ASHTON UNDER LYNE

The Carry On MKC is a happy informal club, now five years old. The members are a mix of all ages and abilities with raw beginners improving immensely with the help of the more able. The meetings are at Warrington House, Warrington Street, Ashton under Lyne, Lancashire and are held every Thursday afternoon during term time, from 1.00 – 3.00 pm. You can just go along to a meeting or, if you prefer to find out more, ring Joyce Slinger on 01457 762195.

CHESTER

Hooked On MKC resumed on 13th September and meets on the second and fourth Wednesday of the month at New Scene Youth Club, Newton Lane, Chester. The club has an extensive lending library, newsletters and demonstrations. The meetings start at 7.30 pm and guests and new members are always welcome.

WARRINGTON

Warrington MKC holds its meetings at 7.30 pm at Bold Street Methodist Church Building – in rooms 2A and 2B. The reason for this is to enable 'beginners' and 'advanced' to separate for part of the evening. For more information, dates and so on, call Joyce Monks on 01925 658161.

BEACONSFIELD

Known as the 'Beaknits' the Beaconsfield club meets on the third Tuesday of the month at St. Thomas's Hall, Mayflower Way, Beaconsfield, from 8.00 – 10.00 pm. Machine knitters of all abilities are welcome; the fee is £1.50 per evening with coffee/tea. This is a club where you'll learn plenty from other members but if you need extra help, individual tuition and local courses are available. Telephone Monica Dunton on 01296 748682 for details.

AYLESBURY

Aylesbury MKC meets at Weston Turville Village Hall on the third Friday of the month, from 8.00 – 10.00 pm. Otherwise, the details are the same as for the Beaconsfield Club as this one is also organised by Monica Dunton who is tutor for many local courses (details under 'Courses').

BASINGSTOKE

The Knitability KC meets at The Barn, Viabes Craft Centre, Harrow Way, Basingstoke, from 10.00 am to noon, on the first and third Fridays of the month. Secretary, Ann Kretzschmar (telephone 01256 780593), says it is a small friendly club with a programme which usually alternates a speaker and a workshop, thus giving everyone a better chance to get to know fellow members. The policy has worked well as you will see from this poem cleverly written by member, Vi Perry, in praise of her club.

OUR KNITTING CLUB

*Twice a month I meet my friends
At the Viabes – in the Barn.
Sometimes we have a speaker,
er,*

*Sometimes we sit and yarn.
We teach each other lots of things,
We all have many tricks,
Showing ways to improve our skills
And helping when a carriage sticks.
Progress can be slow sometimes,
We cannot always grip it!
Suddenly it's understood,
It should be TUCK not SLIP it!
Mary says, 'let's see what's new',
It's no use being shy.
You've worked so hard – that we can see,
What yarn did you buy?
Did you make a tension square?
Did you use a measure?
Did it turn out as you thought?
Let us share your pleasure.
Who has got a garter bar?
And did you ever use it?
Or do you hide it in a drawer,
Wishing you could lose it?
So many yarns to choose from
And colours there are many,
But when you want to knit something,
You're right – there isn't any!
This jumper will look lovely*

*In a pretty shade of green,
But before I can get started
I must have an oiled machine.*

*So if you're a lonely knitter,
Come! Join our happy throng.
You'll not regret our meeting,
Twenty knitters CAN'T be
wrong!* Vi Perry.

FASHION SHOW

South Woodham Ferrers MKC are holding their second Fashion Show on Friday, 20th October 1995 in the Dame Elizabeth Hall, William de Ferrers School, South Woodham Ferrers, Chelmsford, Essex. All proceeds are in aid of St. Clare's Hospice. The doors open at 7.30 pm for 8.00 pm. Tickets are £2.50 (including refreshments) and are available from Ruth (01621 852292) or Mary (01245 328430).

COURSES

BEACONSFIELD ADULT EDUCATION CENTRE

Thursday afternoons, 1.30 – 3.30 pm, from 28th September.

BUCKS/OXON

Tutor, Monica Dunton, teaches a number of classes and workshops in her area.

CHINNOR COMMUNITY EDUCATION CENTRE

Monday evenings, 7.30 – 9.30 pm, from 25th September.

EAST GRINSTEAD ADULT EDUCATION CENTRE, Adult Education Office, Windmill Lane, East Grinstead, Sussex RH19 2DU. Tel: 01342 321874.

Please send SAE for fact sheets on.

Machine Knitting Stage 1

Ten weeks from 18th September.

Monday evenings.

Machine Knitting Stage 2

Ten weeks from 8th January. Monday evenings.

Machine Knitting Stage 3

Ten weeks, from 22nd April. Monday evenings.

GRANGE ADULT EDUCATION CENTRE, AYLESBURY

Thursday evenings, 7.30 – 9.30 pm, from 28th September.

Please contact Monica Dunton for details of these courses and the workshops.

Her telephone number is 01296 748682 and be ready with a message for her answering machine, as you can see how busy she is!

RESIDENTIAL

Tutor Pam Turbett, frequently a contributor to this magazine and the expert in 'cut-and-sew', has the following residential courses planned:

Sunday, 29th October – Friday, 3rd November at Alston Hall Residential College, Longridge, Preston, Lancs. Tel: 01772 784661.

Knit, Cut, Sew and Decorate a Waistcoat or Jacket.

A new course to be taught jointly by Pam and Tuesday Anketell, incorporating cut and sew with painting, machine embroidery, applique and so on – for those who like to knit and sew with artistry.

Friday, 8th December – Sunday, 10th December at Missenden Abbey, Great Missenden, Bucks. Tel: 01494 890296.

Cut and Sew: The Tricky Bits. A new course concentrating on problem areas – pattern alterations for imperfect figures, new interfacings, padstitched tailored collars, pockets, bound buttonholes and so on. (Enrolment – early October.)

Monday, 12th February – Friday, 16th February at The Old Rectory, Fittleworth, W. Sussex. Tel: 01798 865306.

Comprehensive Garment-making Techniques for Machine Knitters.

One evening plus three whole days (including evenings) to learn the wide variety of techniques needed to produce professionally-finished, perfectly fitted clothing from machine knitted fabrics.

For further information, telephone the places indicated or call Pam Turbett on 01730 893654.

STOKENCHURCH CENTRE

Wednesday evenings, 7.30 – 9.30 pm, from 20th September.

SUSSEX

Marion Hall is tutor for a number of five-and ten-week courses beginning between now and January, 1996.

THAME COMMUNITY EDUCATION CENTRE

Tuesday evenings, 7.30 – 9.30 pm, from 26th September.

THOMAS BENNETT COMMUNITY COLLEGE, Department of Adult Education, Ashdown Drive, Tilgate, Crawley, Sussex RH10 5AD. Tel: 01293 523811

Please send SAE for fact sheet on:

Machine Knitting Stage 1

Ten weeks from 21st September. Thursday evening.

Ten weeks from 22nd September. Friday morning.

Machine Knitting Ribber, Part 1

Five weeks from 22nd

September. Friday morning. **Machine Knitting Ribber, Part 2**

Five weeks from 3rd November. Friday morning. (NB students should cover Part 1 before signing for Part 2.)

Machine Knitting Stage 2

Ten weeks from 12th January. Friday mornings. (For students who have completed Stage 1.)

Machine Knitting Stage 1

Ten weeks from 12th January. Friday, midday.

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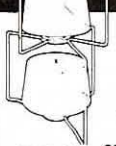
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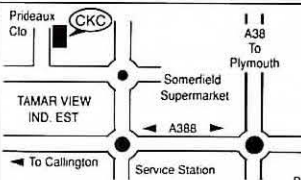
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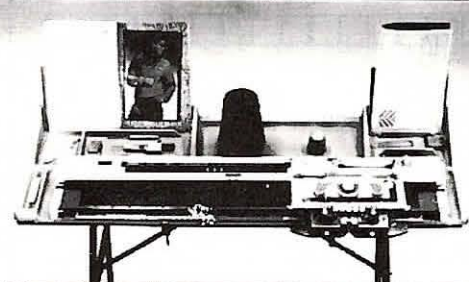
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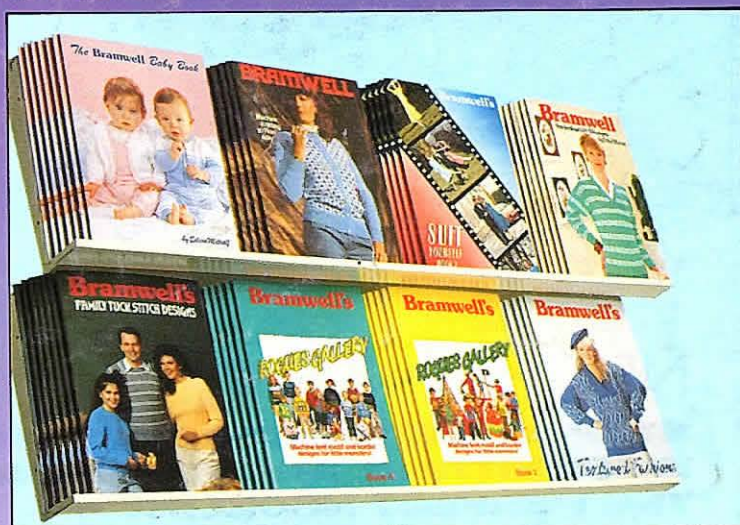
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